filmindia

JANUARY 1946 *New Year Number*

REGD. No B 3517

Famous Films
MUGHAL-E-AZAM
A SHIRAZ PRODUCTION
Starring
VEENA, NARGIS & CHANDRAMOHAN
Directed by K. ASIF.

INLAND Rs. 2/
FOREIGN Sh. 4/6

With The Fragrance Of Romance
On The Wings Of Music

★

COMES THIS

TALE OF LOVE

KAHAN ART PRODUCTIONS'
TRIBUTE TO CUPID

MAHIYA
(IN PUNJABI)

Produced & Directed By:
K. L. KAHAN

Music:
NISAR BAZAMI

MAHIYA
(IN PUNJABI)

Starring:
RAJRANI, KUNDANLAL,
NAWAZ, SABTAN.
& Others.

Particulars:-

KAHAN ART PRODUCTIONS,
103, Chimbai Road, Bandra, : : : BOMBAY.

Inserted by THE GOLDEN TOBACCO CO., Bombay 24.

PARFUMS DE LUXE
AND
EAU DE COLOGNE
by Coty
A fragrant memory – soon to be revived
Co—133

Photo artist: B. N. Patil

SUSHILA RANI—

A picture a year—seems to be her plan. She will be seen once again in "Gvalan" a social story of our village life, produced and directed by Mr. Baburao Patel for Amar Pictures.

SUBSCRIPTION RATES:

The annual subscription, for 12 issues of "filmindia", from any month is:

INLAND Rs. 24/-

FOREIGN: Shillings 50/-

Subscription is accepted only for a collective period of 12 months and not for a small period.

Subscription money should be remitted only by Money Order or by Postal Order but not by cheques. V.P.P.s will not be sent.

filmindia

PROPRIETORS

FILMINDIA PUBLICATIONS LTD.

55, SIR PHIROZESHAH MEHTA ROAD, FORT, BOMBAY

Telephone: 26752

Editor: BABURAO PATEL

Vol. XII. JANUARY 1946 No. 1.

ADVERTISEMENT RATES:

The advertisement rates are as follows:

	Per Insertion
Full Page Inside	Rs. 400
Half Page Inside	Rs 210
¼ Page Inside	Rs. 120
½ Page Inside	Rs. 150
2nd & 3rd Cover	Rs 500
4th Cover	Rs 600
1st Cover	Rs. 1,000

The cost of the advertisement should be submitted in advance with the order. The advertisement will be subject to the terms and conditions of our usual contract.

Beware Of Free India

Producer Kishore Sahu has made news—not so much by producing "Veer Kunal" but by persuading Sardar Vallabhbhai Patel, the Strong Man of India, to inaugurate the picture in Bombay and incidentally by provoking him to give the official verdict on the future industrial policy of the Indian National Congress in Free India.

While thanking Sardar Vallabhbhai Patel for gracing the occasion, Kishore Sahu made a splendid use of his opportunity in the presence of the Congress Strong Man by reciting the numerous handicaps through which the Indian film industry has been struggling for the last thirty years of its precarious existence.

Producer Kishore Sahu referred to the growing foreign competition that is fast making headway in the country in all the sections of the film industry—production, distribution and exhibition—at the expense of the Indian film industry. He accused the Government of criminal apathy towards the Indian film industry and charged them of being agents of some foreign film interests who are trying to acquire a stake in the Indian film trade. Producer Sahu appealed to Sardar Patel and other national leaders to take serious notice of these alien activities and sought their support and protection for the Indian film industry.

Replying, Sardar Patel, as is characteristic of him, did not mince matters. Said the Sardar: "Political bondage of India is not only affecting the film industry but all the industries of the country. As fish cannot live without water, no industry can survive without political freedom. It is not surprising to see that after thirty years of its existence, the Indian film industry is still in its present pitiable state. Only the freedom of our country can cure this circumstance.

"We are nearing the end of our great struggle. The National Congress has already warned the present alien Government that Free India will not endorse or consider herself bound by any commitments the present alien Government may choose to make with any foreign interests. The National Government of India would see to it that all Indian industry shall be completely national in all respects. With India free, it is only a matter of an hour to remove all the obstacles in the way of the progress of our industries. But till then I appeal to my countrymen to see only Indian films whether good or bad and encourage an industry which provides a living to thousands of our poor people."

In those significant words of Sardar Vallabhbhai Patel, there is a warning which all would-be foreign exploiters of India must heed in their own interest. These are not the words of a soap-box orator in Hyde Park nor the pseudo-religious mutterings of a Salvation Army missionary round a street corner.

Those are the words of India's Strong Man No. 1 backed by a nation of 400 million souls. Behind these words is the spiritual stature of Mahatma Gandhi, the fiery spirit of Jawaharlal Nehru and the indisputable authority of the Indian National Congress.

These are words of a man who has rudely shaken the very foundations of the British Empire many a time in

Sardar Vallabhbhai Patel arrives at the Novelty to inaugurate "Veer Kunal"

the last twenty years. Sardar Patel's voice is the Nation's Voice and those foreigners who are at present hatching plans to invade the Indian film industry may well stop, look and listen in their own interest. Foreigners have no place in Free India as competitors and exploiters.

Sardar Patel's warning seems to have come in good time seeing that only recently when the Indian Motion Picture Producers' Association pointing out to the Government the competitive activities of some British and Russian producers in dubbing their productions in Hindustani prayed for protection, the Government, by their letter dated the 9th November, replied as follows: "The Government have given careful consideration to the matter but regret that in the existing circumstances they are unable to interfere in the matter."

On the other hand, the Bureau of Public Information in the Department of Information and Broadcasting of the Government of India has been acting as a publicity exchange for British film interests, seeing that all newspapers and periodicals in the country are regularly posted with weekly publicity dope about British films with a well-worded request to print this stuff.

Very soon we shall be rid of this nuisance, for, poor Indians won't have enough postage money to circulate British films. All the money we have we shall need to feed our 400 millions who have been wanting a good meal for the last 200 years.

Let us all pray and fight for FREE INDIA, just as the British people did for their little island.

Sushila Rani and Baburao Patel usually do not attend premieres, but they could not escape "Veer Kunal" premiere with Sardar Vallabhbhai inaugurating the picture.

RAJ RANI

in

Lucky Films'

THREE

MEMORABLE SENSATIONAL THRILLERS

"NISHANA"

WITH

NAVIN CHANDRA ☆ SADIQ ☆ MANNAN & RAZI

KHOONI

WITH

NAVIN CHANDRA ☆ NAWAZ ☆ MANNAN
SABTAN & ARVIND KUMAR

PRODUCED & DIRECTED BY:—

K. L. KAHAN

Rights:—BOMBAY — C. P. C. I. — SOUTH & OVERSEAS with

ANUROOP PICTURES

PILE LODGE, SHUNKERSETH ROAD, BOMBAY 7.

For NORTH & BENGAL:—

LUCKY FILMS

* * *

PHANSI

a brilliant DRAMA packed with thousand THRILLS.

STARRING:—

SADIQ ☆ NAWAZ ☆ AHMED ☆ GULZAR
MAQBUL ☆ SABTAN & ARVIND KUMAR

PRODUCED BY: RAJRANI

DIRECTED BY: S. M. IBRAHIM

STORY: VIR ★ SONGS: SHEVAN RAZVI & TAJJALI

MUSIC: NISAR BAZMI

Particulars:-

LUCKY FILMS

103, Chimbai Road, Bandra, Bombay.

Without Comment.

NATIONAL FILM BOARD
CANADA

GOVERNMENT
FILM COMMISSIONER

Ottawa, October 12, 1945.

Mr. Barburao Patel,
Filmindia Publications,
55 Sir Phirozeshah Mehta Road,
Fort, Bombay,
India.

Dear Mr. Patel:

I was dining the other night with Mr. T. A. Raman in Washington and chanced to say that I thought Filmindia the most exciting film paper in the world, after Variety in New York. Mr. Raman said it was shameful of me to say this to him, without saying it to you. I hope it may be of some satisfaction to you to know that over the years, many of us in other countries have looked on your paper with delight and particularly because of the intimate manner of its approach, both to films and to film audiences.

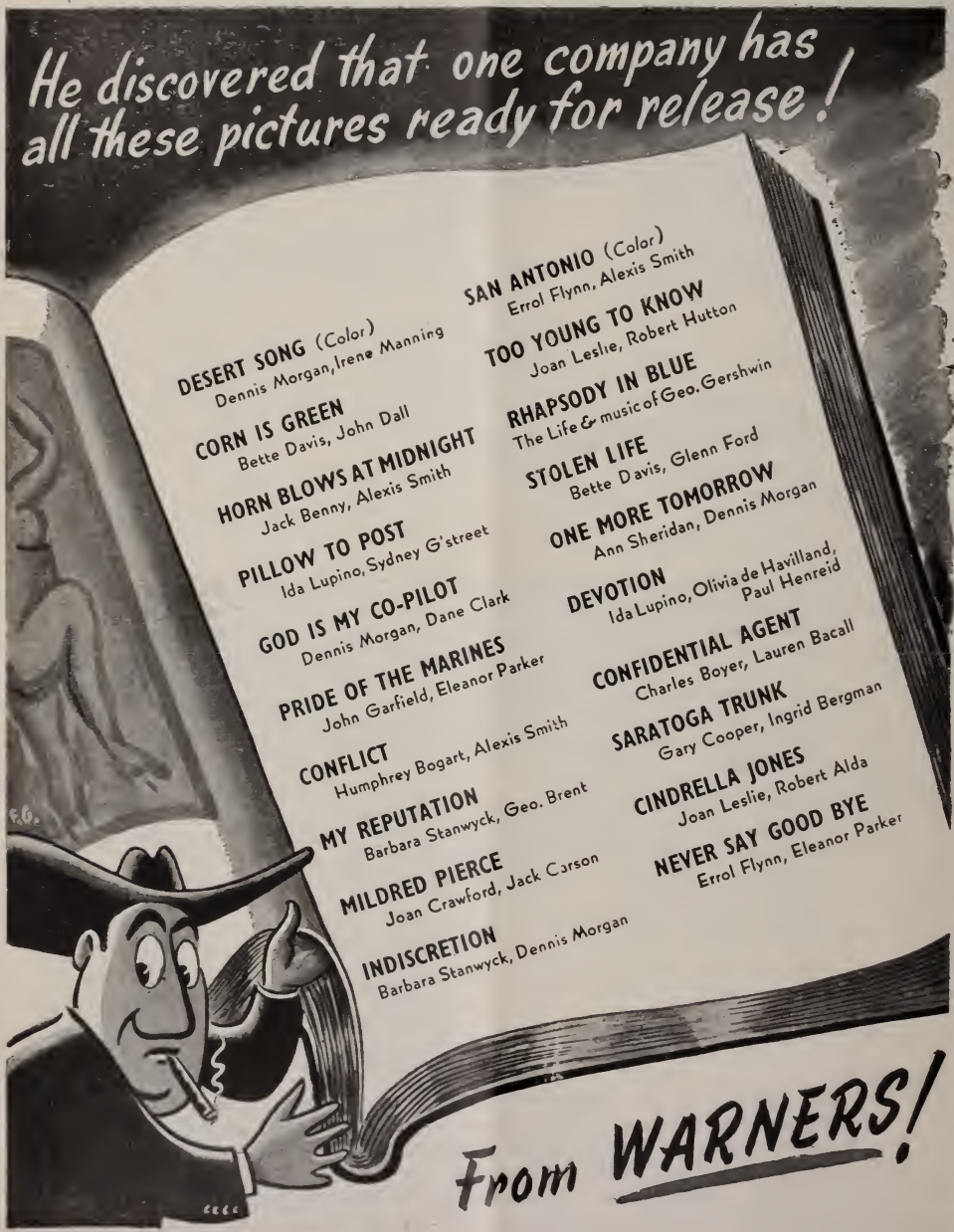
Above all, I congratulate you on a degree of frankness and gaiety in your journalism which I envy, and which I assure you conveys to readers of your journal in other countries, a warm sense of contact with your film world, your film problems, and your film people.

Yours sincerely,

John Grierson

John Grierson.

John Grierson — served R.N.V.R. 1945, Film Officer, Empire Marketing Board 1928-33. Associated in the formation of Empire Marketing Board Film Unit, Empire Film Library, G. P. O. Film Unit, Film Centre, British Documentary Film movement, Imperial Relations Trust, Films of Scotland Committee; Member of Cinematograph Films Council. At present Government Film Commissioner, National Film Board of Canada. Producer of several documentaries including "Drifters", "Industrial Britain", "Song of Ceylon" and "B. B. C."


He discovered that one company has all these pictures ready for release!
DESERT SONG (Color)
Dennis Morgan, Irene Manning
CORN IS GREEN
Bette Davis, John Dall
HORN BLOWS AT MIDNIGHT
Jack Benny, Alexis Smith
PILLOW TO POST
Ida Lupino, Sydney G'street
GOD IS MY CO-PILOT
Dennis Morgan, Dane Clark
PRIDE OF THE MARINES
John Garfield, Eleanor Parker
CONFLICT
Humphrey Bogart, Alexis Smith
MY REPUTATION
Barbara Stanwyck, Geo. Brent
MILDRED PIERCE
Joan Crawford, Jack Carson
INDISCRETION
Barbara Stanwyck, Dennis Morgan
SAN ANTONIO (Color)
Errol Flynn, Alexis Smith
TOO YOUNG TO KNOW
Joan Leslie, Robert Hutton
RHAPSODY IN BLUE
The Life & music of Geo. Gershwin
STOLEN LIFE
Bette Davis, Glenn Ford
ONE MORE TOMORROW
Ann Sheridan, Dennis Morgan
DEVOTION
Ida Lupino, Olivia de Havilland, Paul Henreid
CONFIDENTIAL AGENT
Charles Boyer, Lauren Bacall
SARATOGA TRUNK
Gary Cooper, Ingrid Bergman
CINDRELLA JONES
Joan Leslie, Robert Alda
NEVER SAY GOOD BYE
Errol Flynn, Eleanor Parker
From WARNERS!

Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but they carry weight because they are written by a man who knows his job

KICK THEM OUT

Believe it or not, even the film industry which is essentially a trade of giving entertainment to the masses, is now being poisoned by the communalists. Sometime back we had written about the malicious manner in which Producer Mehboob's "Humayun" was being advertised in Bombay. Our remarks in these columns seemed to have had a salutary effect seeing that Mehboob immediately stopped his offensive propaganda.

Now Nalini Kumar, a reader from Agra, sends us a cutting from the "Dawn" of the 28th November advertising the picture "Bisvi Sadi", produced by Mohan Bhavnani who cannot be suspected of being a communalist by the widest stretch of imagination. We reproduce the advertisement below:

HELPLESS PREGNANT WOMAN EXPELLED BY A HINDU SHE IS RESCUED BY A MUSALMAN

SEE THE HEIGHT OF MUSLIM CHARACTER

IN

BISVI-SADI

The picture has been running at the "Minerva" in Delhi and this precious advertisement is evidently the work either of the local distributor or of the exhibitor or of both. Whoever is responsible for this offensive piece of propaganda, he has done a dirty job looking at the problem both from the industrial and the national viewpoints.

The advertisement is a crude and obvious attempt to run down the Hindus and put up the Muslims. Character is a human virtue and both the Hindus and the Muslims have equal access to it, for that matter all the human races can claim the privilege of possessing some character, be they English, German, Japanese or Americans. And yet this dirty advertisement tells us that the Muslim character stands supreme because a Mussalman rescues a pregnant woman thrown out by a Hindu. Can political perversion go further?

Motion picture stories are written round several aspects of human life and behaviour. The writers rarely think in terms of communalism. They usually struggle to portray the human story. It is quite likely that "Bisvi Sadi" has an unfortunate incident as described in the above advertisement. But Producer Mohan Bhavnani did not put the incident in the story to provide the Muslim communalists with an opportunity to do some dirty political propaganda.

Such incidents are otten seen in motion pictures. If motion pictures are intended to portray real life, one can not avoid the Hindus and the Muslims clashing or cooperating in several stories. The general pattern of life in India is mainly made up of the Hindus and the Muslims and screen writers cannot avoid one without missing the other.

In "Zeenat", a social story of Muslim life, produced by Shiraz Ali Hakim, a Muslim producer and directed by Shaukat Hussein, a Muslim director, the pregnant Muslim

Sir Homi Mody, Chairman of R. W. I. Turf Club, is evidently discussing form with Baburao Patel and Sushila Rani in the paddock at the Bombay Races.

RCA

THE EMBLEM OF PEL SERVICE SOUND SERVICE

The Guarantee of your POST-WAR FUTURE

For Over 25 Years R.C.A. has closely associated itself with the development of the world's Film Industry, and has led it from year to year to the production and exhibition of technically perfect films.

India too has recognised R.C.A.'s fine Service to its Film Industry by having a majority of its Studios and Theatres equipped with RCA-Photophone Sound Systems.

RCA-Photophone is always your guarantee for your future audiences and Box-Office Success.

PHOTOPHONE EQUIPMENTS LIMITED

PHOTOPHONE HEADQUARTERS

9, MARINE LINES, BOMBAY

"—Free India will not consider herself bound by any commitments the present alien government may choose to make with any foreign interests"—roared Sardar Vallabhbhai

widow is chased out of the house by the husband's brother, another Muslim.

But this incident, which looks both natural and dramatic in the story, cannot be used as an argument to say that the Muslim character is at a low level of degeneration.

If such simple incidents are going to be used for some dirty political propaganda on communalistic lines, it is going to be difficult to produce motion pictures in India.

The Indian film industry has a watchful Association which shouts and screams when the future of the industry is threatened. Well, this is a case which should receive the most serious attention of the Association. Once this poison starts spreading unchecked, it won't be long before the entire film trade is ruined.

The persons responsible for such dirty and malicious advertisements must be made to apologise or in the alternative ostracised from the trade. That is the least they deserve for their dirty work.

STILL AT IT

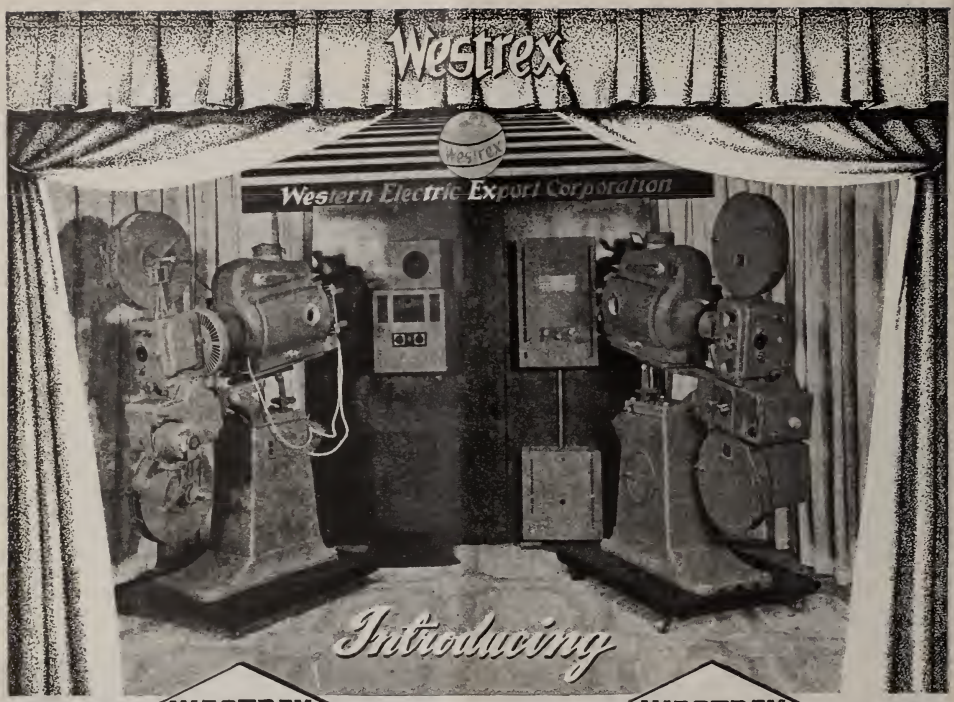
"Expert" K. S. Hirlekar who insists on calling himself the secretary of the Film "Delegation", though disowned by the official bodies in India, has recently doled out some more nonsense for local consumption in London.

Says Hirlekar, "The United States has during the past few years, helped to establish the film industry in Mexico and about 85,000,000 dollars capital has been involved. I am told that every attempt would be made to assist the Indian film industry by providing facilities for training Indian students and technicians."

This is just an idiotic talk. This fellow, who doesn't seem to know half the time what he is talking about, doesn't seem to realise that those six zeroes after 85 represent American gold dollars spent for establishing the American film industry in Mexico. They signify the zero hour of the indigenous film industry of Mexico if she has any at all now. The over-generous Yankees are always prepared to invest double the number of zeroes in India to sell entertainment to one-fifth of the world's population. In fact you can always look up to the Americans to establish any industry for any country if the profits are guaranteed to go home by the first boat. Americans never refuse business. And why should they when there are persons like Hirlekar in every country to mislead people by their idiotic talk?

We suppose Hirlekar has already invited half-a-dozen American producers to take the first ship to India loaded with dollars to establish the Indian film industry which has been struggling for the last thirty years to get some foothold.

Yakub, our versatile artiste has another interesting role to play in "Nek Parvin" of D. R. D. Productions.



WESTREX STANDARD

Prices from Rs. 16,500/-

WESTREX MASTER

Prices from Rs. 22,500/-

Thirty managers gathered at Westrex Headquarters in New York from all parts of the world on October 1 for a preview of the newest recording and reproducing equipments and other electronic products handled by Western Electric Export Corporation in the world market. Through these latest designs of sound equipment, which embody advancements learned by Western Electric as one of the largest wartime producers of communications and electronic equipment, exhibitors will be able to provide new standards of excellence.

In addition to sound equipment, the managers viewed and discussed during the two weeks convention the other products of 18 Manufacturing Companies to be distributed abroad by Western Electric Export Corporation. These include a full line of theatre accessories, Projection Room Equipment, the new Model 63 hearing aid, the Fastax Camera, acoustic instruments, and other products of research in related fields.

Western Electric Company of India

INCORPORATED IN U.S.A.

Branch Offices– **CALCUTTA . MADRAS . DELHI . JUBBULPORE . LAHORE . KARACHI . COLOMBO.**

DJK 5010

As regards the yarn about "providing facilities for training Indian students and technicians" in Hollywood studios, the Americans are just waiting to embrace the first batch of students sent by Hirlekar's unfortunate country.

When will this fellow stop talking nonsense? Isn't it enough that we are slaves without being called idiots in addition? This man, Hirlekar, is giving our people a bad name.

11000 FEET LONG INJUSTICE!

On the 15th of December, the licensing muddle, which controlled film production in the country, came to an end. And owing to the better supply position of raw films, the Government have further removed the restriction on the production and the exhibition of trailors not exceeding 300 feet.

Which means that for the Indian film industry the war is at last coming to an end. What, however, surprises us is Government's obstinacy in still maintaining the 11000-foot restriction. We would like to know what the Government have to do directly with our film industry. During the war when the raw film supply position became precarious, the Government stepped in with the obvious intention of helping the Indian film industry. This altruistic intention was soon debauched by the executives who turned their opportunity into an occasion for mismanagement and muddling with the net result that the Indian film industry is today worse off than ever before.

The raw film control was so rudely exercised that every one in the industry felt like running out rather than remaining in the industry. The raw film stocks were so generously misappropriated by the several illegitimate production units of the government that little or nothing was left to meet the legitimate aspirations of the indigenous film industry.

Add to this muddle the killing imposition of the war propaganda films which producers, whether they liked it or not, had to turn out regularly like so many sausages. Government's control and supervision of the subjects of such films will go down as a standing insult to the intelligence of those producers who were stricken with the legal necessity of producing propaganda pictures.

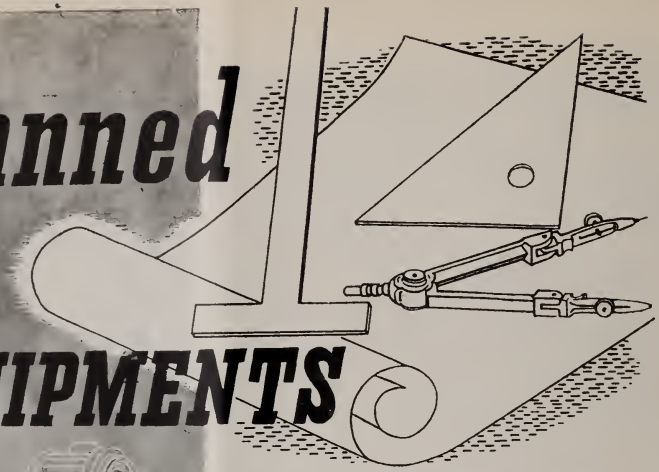
All these official antics have bled the industry white and today our producers are hardly prepared to meet the foreign competition that is in the offing.

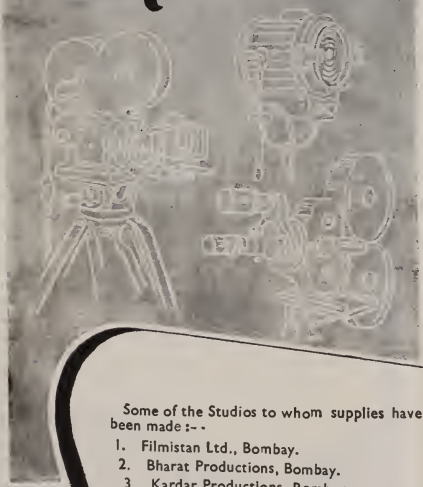
The cancellation of the licensing system, therefore, is a well-deserved mercy to an industry which has been harassed beyond tolerance. But why are the government still so much interested in maintaining the 11000-feet restriction seeing that the supply position of the raw films is now easier than ever before?

The obvious reasons seem to be:

a) The Information Films of India have to maintain a huge stable of stowaways at the taxpayer's expense. And unless I. F. I. films are shown, through compulsion of course, there won't be even any transparent justification for maintaining this money-squandering racket. And these I. F. I. products need space in the showman's programme, which space has to be cut out of the trade product of the Indian film industry.

Planned EQUIPMENTS





FOR FILM STUDIOS

You can now realise your plans for your Film Studio by making it a streamlined affair, where technically you can make perfect pictures with the aid of the latest film equipment from the famous British, American and French manufacturers :

1. Cameras for Studio and News-reel work.
2. Printing Machines.
3. Editing Machines and Editing Room Accessories, etc.
4. Studio Lights : 5000, 2000, and 500 watts Solarspot Lamps.
5. Fully Automatic Developing Machines for 35mm. and 16mm. negative, positive and sound film development.
6. Back projection Equipment and several more accessories.
7. j. M. Sound Control Materials - the latest in Accoustical correction products.

Some of the Studios to whom supplies have recently been made :- -

1. Filmistan Ltd., Bombay.
2. Bharat Productions, Bombay.
3. Kardar Productions, Bombay.
4. New Huns Pictures, Ltd., Bombay.
5. Mr. Meiyyappa Chettiyar, Madras.
6. Mohan Pictures, Bombay.
7. Radha Films Ltd., Calcutta.
8. Information Films of India, Bombay.
9. Pancholi Art Pictures, Lahore.
10. Kali Films Ltd., Calcutta.
11. Talwar Productions, Lahore.
12. Khan Bahadur Ardeshir M. Irani, Bombay.
13. Sri Jayachamarajendra Occupational Institute, Bangalore.
14. Famous Cine Laboratory, Bombay.
15. Saraswati Cinetone, Poona.

Consult us before you place your order :

FAZALBHOY LIMITED

MOTION PICTURE SOUND ENGINEERS
16, New Queen's Road,
BOMBAY 4.

b) Realizing the universally accepted fact that mass audiences like long features, as long as boredom can permit, this aspect of popularity seems to have been assigned to the foreign pictures so that they can compete successfully against the Indian product in local languages. The 11000-feet restriction on Indian films contributes to the insidious efforts of the government to pitch foreign pictures in direct opposition to the Indian ones. Otherwise, why would the Government take so much pains and spend Indian money to propagate British pictures through their official departments?

c) When the Indian film industry approached the government recently for some protection against foreigners dubbing their product in local languages, the Government categorically refused to interfere.

What does all this show? It is clear that the Government do not wish to lift even their little finger to help Indian films. Otherwise how can the anomaly of this footage restriction be explained during times which are fast returning to normal?

If the Government have some decency left, it is high time that the 11000-feet restriction is removed forthwith. The Indian film industry would not be so scared of the foreign competition if the Government kept their dirty fingers out and let the trade fight out and settle its own problems in its own way.

SHAME TO BE MYSOREAN!

Like all new converts, even slaves sometimes show more fanaticism than their rulers.

News comes to us that the Mysore State authorities have banned the film of the proceedings of the recent session of the All-India Congress Committee held at Bombay

Veena is asking for blessings in "Pehli Nazar", a Mazhar picture. That is why people want to buy "Pehli Nazar" paying a fancy price.

Mehtab looks better as a boy than as a girl as this photograph from "Bairam Khan" shows.

saying that, "The film is not fit for exhibition in the State as the same has not been passed by the Members of the Board."

And we have always looked upon Mysore as a very progressive State. (Progressive? My foot!) If we call this ban stupid we shall be giving only a very poor description of the utter imbecility of intelligence displayed by the State authorities in banning a film which, because of the national leaders and their immortal words contained in it, is a nation's future heritage.

If the Mysore State authorities think that by banning this film they are stemming the surging tide of nationalism, they are living in a fool's paradise. The film is but a minor symptom of the epidemic of freedom prevalent in the country. If the Mysore authorities think that by banning the film they have served their masters loyally, there again they are very much on the wrong track. The masters themselves will be soon sailing on the high seas homeward bound, leaving their loyal slaves to the tender mercies of those very leaders whose faces are banned today.

Political censorship is a disgusting ulcer in these democratic times and the least we can say about the action of the Mysore State authorities is: "Forgive them, Oh Lord, for they know not what they do."

Mysore is the State, Free India must mark down for special treatment. It is a shame to be a Mysorean.

FILM GODOWNS OF THE FUTURE!

Stung by our writings the Bombay Municipal authorities have at last moved in the urgent matter of prescribing correct godowns for storing our films.

A Great Star
for A Great And Gorgeous Picture!

Producer LAKHMIDAS ANAND

Proudly Presents

The Scintillating Song-Bird of Bengal

KANAN BALA

in

The Most Spectacular and Sumptuous Picture of the Year!

Krishna=Leela

Producer LAKHMIDAS ANAND promises a picture that will set a million hearts trembling with emotion — A Feast of Devotional Music set to tune by the incomparable

KAMALDAS GUPTA.

Directed by:
DEBAKI BOSE

Art Direction:
CHARU ROY

For Business Contact

LAKHMIDAS ANAND PRODUCTIONS
SWASTIK HOUSE - LAMINGTON ROAD
BOMBAY.

★

C. P C. I. RIGHTS ALREADY WITH
POPULAR FILMS LTD.,
BHUSAWAL.

Taking the regulations enforced in the United States as their starting point, the Municipal authorities have made some changes to suit local conditions and have circulated a number of draft regulations for the storage and handling of all films in the city of Bombay.

These proposed regulations are very elaborate and good enough to prevent future fires, as all the possible preventive measures are embodied in the said regulations.

The only thing that is now left is to enforce these regulations very strictly after brushing aside all the objections of the people concerned. While hearing these objections, it will be proper for the authorities to remember the number of human lives lost as a result of their past negligence.

Another aspect of this problem, very important to all, is that all regulations are good only if they are put into execution.

MAGISTRATE RUNS AMUCK.

"The cinema is one of the curses of this age", observed Mr. S. M. Hasan, Chief Presidency Magistrate, at the Egmore Court, Madras, in the course of an order sentencing L. Ananta Iyer, Editor of "Hindu Nesan" to pay a fine of Rs. 400|- on charges of having published in the issues of his paper matter of obscene nature in regard to certain cinema stars.

In the course of his judgment the learned Magistrate observed "Apart from the age of the accused and the fact that the obscene portions occur only in stray cases, I also take into consideration the fact that the role of the accused in disseminating obscenity is only a minor one when compared to the institution of cinema itself. The cinema is one of the curses of this age. It has turned thousands of girls of respectable families into dancing girls and boys into buffoons and robbed both of the virtue of modesty and dignity. Whatever little educative or moral value is claimed on behalf of it, is a cloak to conceal its hideous nature. The film producers are not concerned primarily with social and moral reform. Their chief objective is to earn money and this accused has tried to pick up some crumbs from their table."

It is strange that within a few months of the sweeping remarks made by Mr. Oscar Brown, the Chief Presidency Magistrate of Bombay, another Chief Presidency Magistrate should be induced to condemn the cinema as an evil..

The only relieving feature of this condemnation is that judicial officers who were considered rather exclusive till now have started taking a lively interest in the film and its influence on the people.

It is a bit amusing to find that a judicial officer who spends the major part of his life in administering law and order should suddenly pass a sweeping judgment on a subject of which he knows precious little.

Let us inform the learned Magistrate that we do not have in the film industry, "thousands of girls of respectable families" who have turned into dancing girls nor as many boys who have become buffoons. Not even Hollywood has got thousands of girls. It is clear therefore that the exaggeration by the learned Magistrate is an outcome of his prejudiced mind due probably to his orthodox approach to modern life.

We would like to take the learned Magistrate round and introduce him to a number of respectable girls who are working in the industry at present, who are being labelled as dancing girls "robbed both of the virtue of modesty and dignity." If Magistrate Hasan chooses to meet these people and talk to them for an hour he will quickly realise how far from the truth his condemnation has been.

These Magistrates who usually stick to their court rooms and see very little of the world outside are hardly justified in making such sweeping remarks about a subject which is utterly foreign to them.

As regards the point whether the film is "one of the curses of this age", let us quote what His Excellency Sir Arthur Hope the Governor of Madras said on the very same day as the learned Magistrate, while declaring open the Sixth Madras Salon of Photography:

Commending the art of photography His Excellency said: "that photography was still in its preliminary stages but it has been growing. Colour photographs and colour cinemas have added a great deal to human happiness". His Excellency wished both the arts of photography and cinematography a very happy future because these arts are intended to give "great joy and pleasure to a very large number of people."

It does sound funny that the Head of the province differs so diametrically with the Magistrate of his principal city.

No More Grey Hair. NOW

Grey Hair is a handicap in all walks of your life-Why should it mar your personality when there is a sure remedy to out them?

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Grey-Ex definitely restores lustrous black colour within a month.

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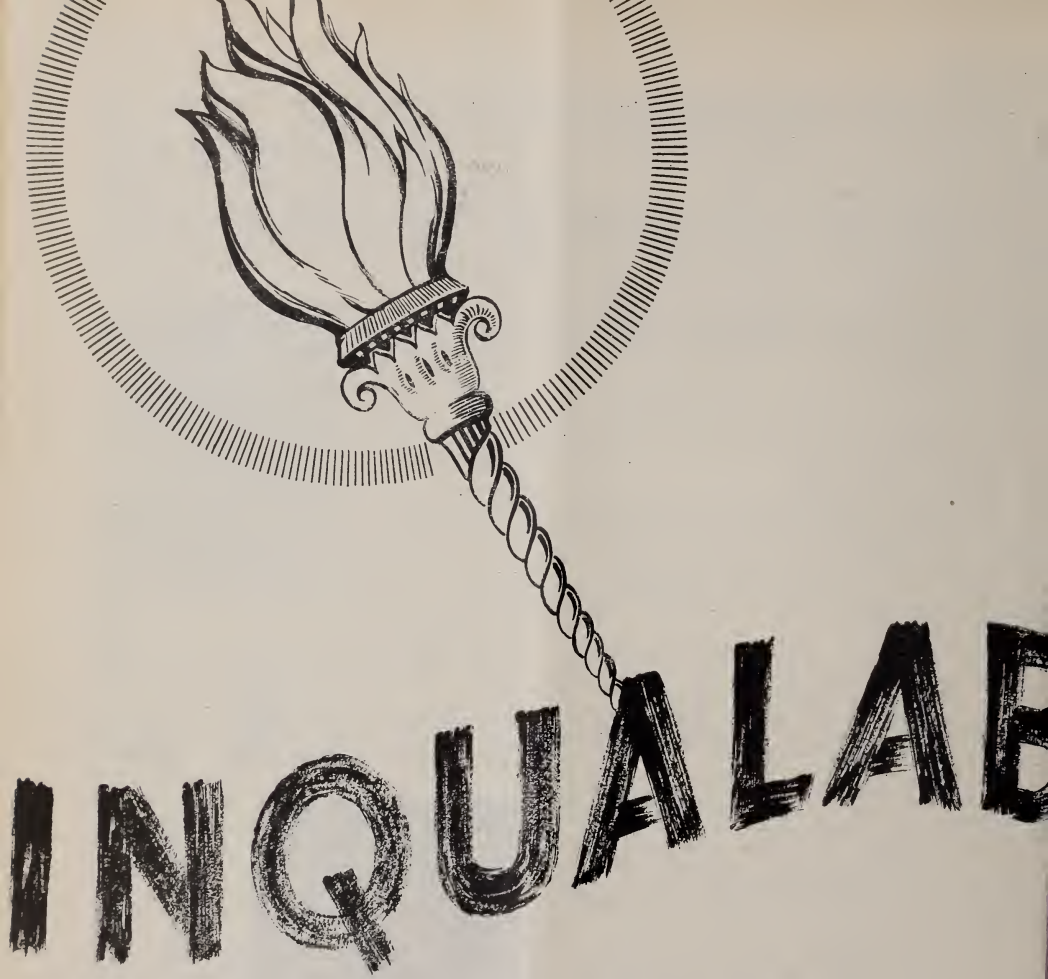

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From

Generation to Generation—

HE RE-ENACTS HIS LIFE FOR BETTERMENT OF PEOPLE

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MUMTAZ SHANTI
PAHARI SANYAL
K. C. DEY
MENAKA —
GULAB — TARABAI
RAJ RANI — MAJJID
MORE — YESHWANT DAVE
and GOPE.

Direction:
RAM DARYANI

Scenario:
K. S. DARYANI

Music:
BHULO C. RANEY

Songs:
WALLI SAHEB

MURLI MOVIETONE
DADAR - BOMBAY.

One wonders why these Magistrates can't stick to their own jobs and do them well instead of nosing round for dirty fish in other quarters.

YOU'LL HARDLY BELIEVE

That Prabhat's "Lakharani" which was advertised as a world-beater beat a hasty retreat from the Central Talkies in Bombay and not even Baburao Pai's shares in the Western India Theatres could help to add more weeks to its "glorious" run of just 8 anaemic weeks.

That Baburao Pai will now try another hand with his new trump, "Hum Ek Hain" with Kamla Kotnis after getting V. Shantaram to edit the picture on the quiet for sake of old times and to keep the Prabhat trumpet sounding.

That Shantaram will willingly edit "Hum Ek Hain" (H. E. H.) if Baburao Pai promises to induce K. M. Modi to finance Rajkamal's future productions. It is the only way to prove the spirit of "H. E. H."

That on Christmas Eve, people found Shantaram, Baburao Pai and Syed Fatehlal at the Taj, singing Hum Ek Hain. A friend smelt Shantaram and wondered but no sooner Fatehlal came nearer he understood.

That "gentle" Jamsu Wadia did not contribute to the Congress and I. N. A. Fund merely to prove that he has tons of moral courage. Someone said that "Bodana" needed a fund all for himself. That must have been Bejon Bharucha. He speaks the truth always—whether any one likes it or not.

That V. Shantaram of Rajkamal and Jayashree still cannot make up his mind to complete "The Story of Dr. Kotnis" and now "Master" K. Winayak of Prafulla and

Menaka, our Bengali starlet, has a good role to play in "Shravan Kumar" of Murli Movietone.

All ready, with the light kept burning, Kamla is waiting for him to return in "Dhanna Bhagat", a Ranjit picture.

Khandekar is reported to have been called in as a help. K. Winayak would, however, be lost in Anna's 4-lakh feet celluloid. And the Government of India say that you can produce a picture in 40,000 feet.

That the Indian film industry is anxiously waiting for "Expert" Hirlekar to return home to give the other "Experts" a grand reception for having flown back safe with the "secrets" of Hollywood in their trouser pockets. Perhaps that is why Kidar Sharma is seen with both his hands in his trouser-pockets. Guarding the Hollywood "secrets", eh?

That Sardar Chandulal Shah is now working hard at his studios reorganising his production plans with Chaturbhuj Doshi, Kidar Sharma and others—people who gave "Vish Kanya", "Mumtaz Mahal", "Bharatruhari", "Shankar Parvati" etc. That one more director in Taimur, the Great, will be added to the precious list to complete the reorganization. Not for nothing has the Sardar been called intellectual. No other human being can come out safe from these environments.

That the film market seems to have shrunk a bit the way we find Lala Jagat Narain falling constantly ill in Delhi and not visiting Bombay these days. That compels Seth Chunibhai Desai to run up to Delhi oftener than before to inquire after Lalaji's delicate health.

That the Indian producers have sketched their Jollywood (Chembur) on paper already and are waiting for the Yankees to hand over to Fazalbhoy's a consignment of rebuilt machinery. We are going to have over 30 new stages in and around Bombay—all competing with Hollywood with the help of the "secrets" in Kidar Sharma's trouser pockets.

That the only producer who refuses to build his own studio is Baburao Patel. With his usual arrogant air he says, "New or old, they are all my studios and the producers are also mine." And they say, he is a teetotaller and a vegetarian to boot.

That, "the most magnificent picture ever produced in India by a genius", is "Veer Kunal". It seems to be having magnificence that frightens people.

That Chandramohan and Motilal are writing a book, "How to win at the races." Sardar Chandulal proposes to buy the first copy and read it word by word a hundred times to "Chakori", the filly, who failed to pocket the Idar Gold Cup.

That Film-actor David (Abraham) had once upon a time thought of becoming a dancer to compete with Uday Shanker. Instead he became a lawyer and finding his clients hostile, David is now a "filim" actor. That probably explains why David so often goes "Ajanta" on the sets.

That Pandit Indra is back in Bombay, having spent Rs. 20,000/- on his daughter's wedding in Marwar. Let us pray for Sardar Chandulal Shah of Ranjit.

That theatre-owners in Bombay are still demanding prohibitive hires for picture releases and demanding payment in half-white-half-black manner. And they say our picture industry is rushing to a ruin.

That Dewan Sharar has already packed his trunks to start for the States. Some one has told him that rye is cheap there.

Make it A Happy New Year

SHOW

TWO Biggest Money Making Stars.

VASUNDARA DEVI

&

Y. V. RAO

IN

BHAKTA **MEERA** (TAMIL)

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SIVANANDA FILMS

GANDHINAGAR ★ BANGALORE CITY

GITA NIZAMI—

This starlet attracted some attention in "Panna". She will be seen once again in "Sassi Punnu", a love yarn directed by J. P. Advani for Vaswani Art Productions.

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A REAL POST-WAR DESIGN IN MOTION PICTURE EQUIPMENTS.

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By the time you see this, DeVRYs will be already on view in our Show-rooms.

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AT KAMAL
SOLDIERS OF FORTUNE
ON AN ADVENTURE SPREE
FIGHTING DESPERATELY
FOR THE WOMEN THEY LOVE
& DYING BRAVELY WITH A
SONG IN THEIR HEARTS...
The Splendour of Arabia
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JAGRITI PICTURE'S
Fabulous Fantasy
SONG OF DESERT
MASTER VITHAL
KHURSHID (Jnr.)
BHAGWAN
Directed by
BHAGWAN
Produced by
S. MANIAM

Editor's Mail

(In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.)

V. PRAKASH SHARMA (Machhian)

Which is the noblest profession of the world in your opinion ?

That of being a saint, as it is harmless to the one who practises and to all around. Even pretending at this game, one cannot do harm to another.

What does the world owe you ?

All the good things of the world and a generous wink at my blunders.

I want to see your photo in a simple dress with a 'dhoti' and a 'kurta' ?

I shiver at the thought of the first, more so when I remember Friend Chandulal Shah's dhoti flying like a peace ensign at the race course. The 'dhoti' is a very frivolous garment in the midst of a gale and I often expect to see it flying like a kite in the heavens leaving its previous stumps bare in their natural glory. If you don't mind, this is something I can't risk.

MISS NIRMAL (Mercara)

How are our 400 orphans getting along with their new father and old mother?

Papa Roerich has taken Mama Devika to the Himalayas and the 'Orphanage' is now being run by a 'Moghul'.

How is it that film stars never ask you questions ?

How can they ? They carry all the replies to all the questions you can possibly ask.

Can't you earn your bread with the motto, "Speak good of others or be silent." ?

I tried this joke for a year and lost 20 pounds in weight and also forfeited the respect of the people in the industry. Remember, a dog is feared because of the bite in its teeth, not because of the bark in its throat.

A. NAJMUNNISA BEGUM (Melvisharam)

If "God is Love" and "Love is Blind", what is Satan?

"Love With Sight."

BALKRISHAN (New Delhi)

I have a Sikh friend who sings well and is handsome in addition. When I asked him to join the films, he said, "I belong to a martial race and it would be derogatory to my race to join such a degraded profession." What do you think of this ?

There is nothing to think. Your friend is a Sikh and as such stands excused.

TRILOK CHAND (Calcutta)

Do you think that the Allied Victory has advanced the cause of Asiatic Freedom ?

"Asiatic Freedom" is a slogan useful for throwing dust into the burning eyes of those who run after the mirage of freedom. The White men did not fight such a long war to give the coloured ones a chance.

Who, in your opinion, can do better acting: a plain-looking or a good-looking girl ?

A good-looking one has a better chance every time but acting needs brains which have nothing to do with looks.

MISS SHARAD BHATT (Rajkot)

What is better: an unhappy married life or a happy unmarried life ?

Happiness is the main aim of life and it is immaterial how you attain it. Originally marriages were intended to make people happy in simple companionship. But that was in times when people lived simple lives and the world believed in good neighbourly relations. Life today is a complicated design of hopes and fears and it is

Shanta Apte and Yakub team together in "Subhadra" a picture of Profulla Pictures.

Immortal Social Photoplay of Muslim Life

DUGAL PICTURES

Present

"HAQDAR"

Starring:- HARISH ☆ NAJMA ☆ H. PRAKASH ☆ ANITA SHARMA ☆ BABY ROSHAN ☆ AMIRBAI KARNATAKI ☆ SAYANI ATISH ☆ KALYANI ☆ MANNAN ☆ P. D. LAL ☆ RAZIA BANOO & AZAD

Produced By :-
P. D. S. DUGAL.

Direction :-
RAFIQ RAZVI.

Associated Director :-
S. BHATIA.

Associate Producers :-
GULAMALI CURRIMBHAI.
RAFIQ RAZVI.

☆ ☆ ☆

Dialogues:- C. M. HUNAR

Songs:- C. M. HUNAR
TAREH
SHEVAN RAZVI

Story;- RAZIA BANOO

Costume Designs:- M. QURESHI

Audiography:- INDRAVADAN DESAI.
SOHRAB B. IRANI.

Continuity:- MAHINDRA DUTTA.

Edited By:- S. PRABHAKANT.

Director of Photography:- E. M. GILANI

Cameramen:- ABDULLAH
SULEMAN

Songs Recorded By:- ARORA
SHARMA
MINU KATRAK

Production in charge:- P. S. MANI.

Music By:- MOHAMED SHAFI

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DUGAL PICTURES,

BOMBAY 4, LAHORE & RAWALPINDI.

Ashok Kumar becomes 'Kisan' in "Shikari", a sensational picture of Filmistan Ltd.

rather difficult to achieve happiness dragging along the fetters of conventional life.

Seeing that you like ladies, men miss the chance to work as your secretary ?

Why do you bother about men ? I have half-a-dozen girls working in my office. I don't mind one more provided you are serious about work.

KISHIN G. MEHTA (Karachi)

What do you prefer: old oriental civilization or modern one ?

Civilization is a fallacious term. Since its birth, man has never been civilized. Since the beginning of Time, he has always been killing one thing or other to establish his own dominance. What you glorify as old oriental civilization was also built on slaughter and bloodshed. As we look back today for relief from the carnage around us, people of old must have similarly looked back to times earlier than their own. The Bhagvad Gita mentions the disgust of Arjun at the prospective slaughter of his kinsmen. The civilization of the Mahabharatan period led to an all-destructive war, just as effectively as our present civilization is gradually leading us to a complete annihilation of the human race. There is too much of the brute in man to be completely civilised and with the brain given to him he becomes more dangerous than the beasts of the forest. Remember, civilization is a word glamourised by the sinful ambitions of men through different ages.

M. S. SRINIVASA MURTI (Bangalore)

At what age should the students begin to smoke ?

There is no objection to smoking on moral grounds seeing that we do so many immoral things nowadays. But smoking is a bad habit physically and even in case of a strong man it helps only to give a hollow cough. I know it because I smoke fifty cigarettes a day. Students have no right to smoke, seeing that their fathers are paying for the packet of cigarettes. When they start earning on their own and they want to proclaim their manhood with the smoke-signal coming out of the nose, especially with a belle within 100 yards, they may buy their first packet and perservere to secure that hollow cough in the end. No one objects to people burning their own money.

OM PARKASH WHIG (Sialkot)

If a journalist asked for advice on journalism, what would you tell him ?

To take up the profession of pick-pocketing which needs more skill and is better rewarded. Besides it is a more honest business, seeing that you rob

Paro dances gracefully in Filmistan's new picture, "Shikari" now at the Roxy Talkies.

The
SONS of the SOIL
of
MATA
HIND
find
Their
JOYS
&
WOES
mirrored
in

Chandra Art Productions'

Saga of Patriotism

"40 CRORES"

featuring

NIRMALA
ARUN
YAKUB
Shanta Rin * Aga * Gope
Culab & Ali.

Directed by
NANABHAI BHATT

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JAMNADAS CHANDU & CO.
Kison Mahal, Tribhuvan Road, Bombay.

something of someone else and don't pinch your own conscience.

SURRINDER SINGH SARNA (Rawalpindi)

Would you please dissect a woman's soul for me?
Willingly. Bring one along if you can find.

In what respect is the woman superior to man ?
She is glazed while he is rugged.

B. MEGHESWARA DEV (Vizianagram)

A critic should dwell upon the good points rather than emphasize the defects of a picture ?

That won't be criticism. It will be an advertisement of the picture which our producers write without the help of the critics. Criticism is an evaluation of both and in an industry which has more imperfections than good points, the critic cannot help but leave behind an impression that the defects have been enlarged and elaborated upon in a critique. In our film industry good points have to be located with the help of the microscope.

M. E. DINKAR RAO (Madras)

What is the contribution of our film industry to the War Fund ?

The film industry has given more than its blood to the recent war. It constantly contributes 40% of all its earnings to the different taxes of the Government and has lost nearly a crore of rupees in producing stupid propaganda pictures.

What is Yakub doing in this strange dress ? But there he is as one of the mythological heroes in "Subhadra" directed by K. Winayak.

Shobha—one of the many new ones in Filmistan—brings to the screen a new face in "Safar", a social story.

RAM DAYAL KHANNA (Benares)

What is your opinion about the aim: "Eat, drink and be merry ?"

That is the universal aim towards which humanity is struggling through labour, flattery, hatred and bloodshed. It is not an easy goal to reach.

R. G. DAMANI (Bikaner)

Who is the better music-director between Naushad and Anil Biswas ?

With their recent work in mind, I am inclined to like Naushad.

K. R. RANGIAH (Secunderabad) ..

Did you ever visit hell in your dreams ?

A dream is an opportunity for the glimpse of heaven. It is an escape from the hell which life ordinarily is. Why should I take hell to my dreamland ?

PANNA LAL GUPTA (Sidhpura)

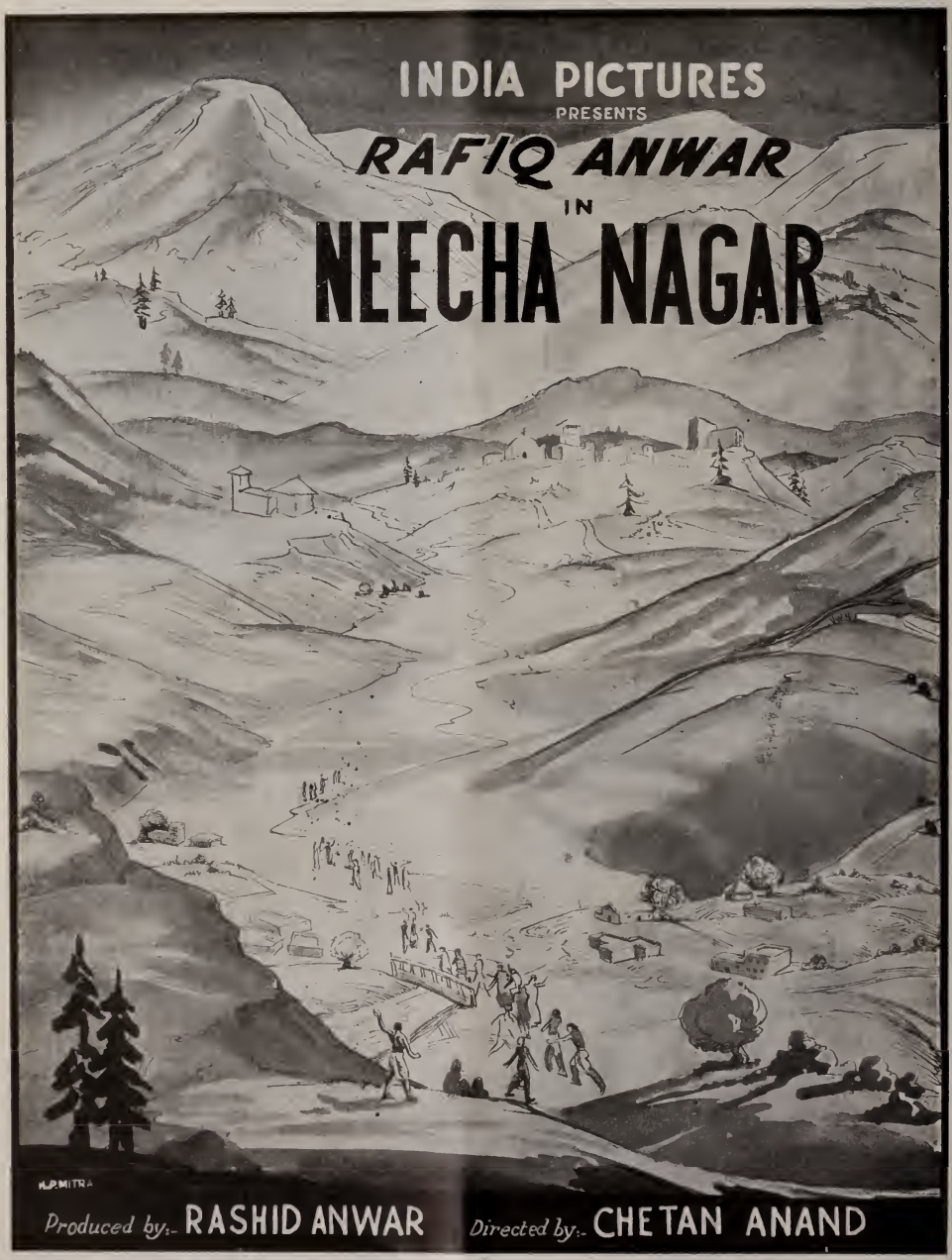
Is variety as much the spice of wife among Indian actors as among the Hollywood ones ?

Indian actors haven't even that much versatile talent to find a new expression in their domestic life.

R. R. AGARWAL (Moradabad)

Can a widow be called a 'Miss'?

Why not, seeing that she misses something and is still young enough to become a 'Mrs.' once again ?


INDIA PICTURES
PRESENTS
RAFIQ ANWAR
IN
NEECHA NAGAR
K.P. MITRA
Produced by:- RASHID ANWAR
Directed by:- CHETAN ANAND

Here Comes the Hit of the Year

Coming-Neptune's-Coming

THRILLERS

SILVER QUEEN

Produced & Directed by:

RAJA YAGNIK

Starring:

MADHURI, NAVINCHANDRA, AGHA, BHIM, BIBI, DALPAT, SHOBHA, DEVESKER & Others

Coming

Magic Costume

TILASMI HEERA

(TILASMI TALWAR)

Produced by: **RAJA YAGNIK**

Directed by : **A. M. KHAN**

With YESHWANT DAVE, SHOBHA, DALPAT, KURBANJAO, DEVESKER AMINA & SULTAN ALAM.

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NEPTUNE FILMS

NAIGAUM CROSS ROAD, - - - DADAR

MRS. S. K. VASISHTA (Nowshera)

Do the actresses never have babies, though they marry so often ?

A baby is the easiest production in this country and actresses can't escape being mothers. You can see their babies in their eyes on the screen.

B. S. KATHPALIA (Karachi)

A friend of mine scorns marriage with these words: "When one can get fresh milk daily, where is the necessity of keeping a cow ? I think you would be in agreement with this ?

Far from it. I don't look at women with the cow-and-milk angle. I respect women and my approach to them is more emotional. I dislike a conventional arranged marriage on emotional grounds because it is not a union of joint consent.

If natural love between two persons has to go through conventional ceremony for a life partnership, there is nothing wrong with it, though the conventional ceremony is not an inevitable condition. Your friend is a vulgar fellow, who has brought down the sanctity of human relations to the low standard of liaison between the animals.

G. V. GULRAJANI (Hyderabad, Sind)

I find some young men these days using powder, lipstick and other make-up in public. What do you think of this new craze ?

I think it is downright contemptible, not to mention unmanly. I have noticed several college boys dressing their face in this manner and adding 'surma' and perfume to their make-up. This type of manhood which competes with women is not the one our future nation should look forward to. These boys have missed their sex. Beauty creams and complexion powders are not intended to decorate a man's face. A man's face should be tanned by the burning heat of the sun and washed in the sweat of his labour. That is the face which good women of the world love to see in a man.

K. H. NARASIMHA MURTHY (Bangalore)

What is 'artistic' nonsense ?

"Amrapali" directed by Nandlal Jaswantlal.

SHYAM SUNDER (New Delhi)

If a Hindu girl becomes a widow in her young age, what should she do?

Marry again. Is it such a difficult problem to solve?

What is the future of a woman who cannot give birth to one ?

Her future is exclusively her own without anyone sharing it or interfering with it. The mother is very much a dependent woman.

T. K. PATTABHIRAM (Matunga)

What is the advantage or disadvantage of the "filmindia" editorship?

We Offer You The Best Box-Office Proposition

for 1946-'47

READ CAREFULLY THIS IMPOSING LINE-UP READ

IF YOU ARE AN EXHIBITOR - SCREEN THEM

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THE STAR OF "FRANKENTSTEIN", "MUMMY" & THE "MASK OF FU MANCHU"

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4. INVISIBLE GHOST
5. BOWERY AT MIDNIGHT
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EVEREST PICTURES,

FIRST FLOOR, HORNBY BUILDING,

HORNBY ROAD,

BOMBAY.

The advantage is a good living. The disadvantage is a good round of abuse.

SATISH CHANDRA VARMA (Amroha)

What happens to these glamour boys and girls when they grow old? Do they starve?

Good artistes need not starve at all. There is work for all at all ages in the film industry. We have on the screen artistes over the age of fifty earning a good living.

AMAR SINGH (Amritsar)

When is a wife a wife and when is she not?

A wife is a wife when you are away from the house. She is not much of a wife when you are in the house.

PRITHVI PAUL BINDRA (Lahore)

If an innocent fellow falls in love with Durga Khote after seeing "Veer Kunal", what kind of love would you call that?

Filial.

K. C. MIRCHANDANI (Karachi)

Can you tell me the difference between a male producer and a female producer?

Sardar Chandulal Shah is a male producer, who produces a dozen pictures a year, with the help of some directors. Protima Das Gupta is a female producer, who, like a woman, produces only one picture a year. When Protima starts multiplying, she will change the sex of her profession.

May I know how will you vote in the forthcoming elections: Congress, Mahasabha or Muslim League?

I shall vote for Freedom. And though I am not a Congressman, the Congress gets my votes because it stands for Freedom. I don't like communal bodies.

V. K. BHATNAGAR (Delhi)

Why are our pictures devoid of humour?

That is an unfounded charge. When I saw "Mumtaz Mahal" produced by Ranjit, I laughed to the point of tears.

G. R. S. YADHAV (Fategarh)

Have the Paramount Pictures of America paid anything to the families of those who lost their lives in the film fire?

I don't think so and I find that this American firm hasn't got the common courtesy of replying to my two letters of enquiry about this matter. This firm must be marked for special treatment in Free India.

MRS. MRUDULA PATEL (Jamnagar)

What is the best preparation for tomorrow?

A good smiling time today.

ZAFAR ALI SHAH (New Delhi)

Can you please select a pet name for my wife?

If she is one-eyed, call her Zabak. That name fits any sex.

Can you please tell me how one can find out the most beautiful woman in the world?

By looking into your own heart. That is where the most beautiful women of the world live.

B. V. K. NAIK (Bangalore)

The word 'Patel' means the man at the head of a village. Do you happen to be one?

I am, unfortunately, of a place called Boisar. As such my salary is Rs. 50/- a year. I can arrest a man and put him in the lock-up for a night and catch hold of stray cattle and put them in a cattle-pond without their consent and all this under the benign authority of the British Government. I don't know how my ancestors got into this racket but my family has been in it, goodness knows how many years. It must have been the price for the betrayal of some good cause in olden times by some treacherous ancestor of mine.

R. KRISHNAMURTI (Ahmedabad)

"Every man over forty is a scoundrel", says Bernard Shaw. Do you agree with this?

I don't know whether G. B. S. ever said this, because it is not an intelligent observation. Probably he told this to you personally. To be a scoundrel, one has to be intelligent and you can't wait forty years to be discovered as intelligent.

P. I. KRUPA VARMA (Vizagapatam)

I want your photo in my album. Would you mind sending one?

I do mind because the only photo that is left with me now is the one that was taken when I was two years old sitting on my mother's lap. As a lot of me is seen in this photograph, it would not be in keeping with the present standards of morality to circulate the same.

M. K. SEN GUPTA (Lucknow)

Who is really more happy: A man who marries a film actress, or a man whose wife becomes a film actress after marriage?

The man who marries a film actress inherits a crowd of rivals. While the man whose wife becomes a film actress purchases new rivals.

S. CHANDRA JAIN (New Delhi)

How will you define 'friend'?

It is an old word out of fashion these days. Britain and Russia are friends today. But what were they yesterday and what will they be tomorrow? 'Friend' is a wrong word to be used in the 20th century. At its best, it has only a seasonal meaning of sympathy and companionship.

JOHN G. SOANS (Bangalore)

Why do boys run after girls?

Because girls run away from them. If the girls stop in their place, the boys will be stuck in their own. Let the girls try this and report to me.

V. N. KULKARNI (Deolali)

Due to your caustic criticism, if some sensitive film actress commits suicide, will you be held responsible for it?

That will be a crown on my criticism. But I am not so lucky. We don't have sensitive film

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actresses and they beat the cat in having more than nine lives. If my criticism could kill, we would be having today an industry of blushing angels.

S. K BANSAL (Benares)

A good wife, it is said, halves a man's problems. Do you subscribe to this view ?

Don't go by such slogans. The reality of life does not permit such slogans to prove anything. 'An apple a day keeps the doctor away'. After every apple that I ate, I had to call for the doctor as it always sat on my chest. The good wives of the world multiply the problems with their contribution to the population of India. Why talk of halving the worry ?

N. S. PABBI (Simla)

Why is darkness chosen to commit most of our evil acts ?

The sun is a terrific disinfectant while darkness provides a good screen for shady deals. As man is fashioned after God, there is a natural spark of Divinity in him which flickers vigorously in day-light with the world watching. With the darkness of night, secure in the feeling that nobody is watching, man lulls his conscience to sleep and rubs his hands for the criminal act. It is the inherent fear of being caught that gives darkness its record of crimes. The one place where sunlight can't reach is the mind of the evil man where crime is concocted round the clock.

MIRZA ALI SAFDAR (Lucknow)

What is the difference between a politician's triumph and a film star's triumph ?

The world has two types of politicians—those top men of the Congress who sacrifice their all inspired by high-pitched morals and the usual professional politician, so much in fashion all over the world, who has turned the world into a melting pot of conflict and carnage. In comparison with the first type, the average film star is poor meat because the unselfish work of such politicians elevates the lives of millions. Film stars, however, don't cut such a sorry figure in comparison with the professional politicians. But both are incurable devotees of egoism. There is nothing much to choose between the triumphs of such types.

MISS N. G. MOHAMED (Akola)

Don't you think it is better to be spectators than actors in the tragedy of life ?

Life is an all-absorbing drama in which there are no spectators. Every human being, however small or big, however far or near, however willing or otherwise, is compelled to play his part in the ever-changing drama of life. Take a small instance. You see a man being murdered. In the subsequent sequel to this crime your evidence as a witness helps to hang the murderer. Tell me, have you been a mere spectator ?

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How to taste the heart of an Indian actress ?

There are two ways: Either through the pressure of her fingers on your face or through the pressure of her lips on your lips.

S. DARA (New Delhi)

When is the right time to see a film actress in her true colours?

At night, in the darkness of a theatre, when all shades of her talent are presented in a harmonious sequence. If you want to see the woman in her, you may as well see one of your own, any sweet time you like.

J. N. BHARTIYA (Benares)

Can you call Surraiya sweet ?

I should think so seeing that she is surrounded by our producing ants. This girl has some talent but hardly any screen face to be multiplied so many times in so many pictures.

SREEDHARA MENON (Bombay)

What is the exact age of Begum Para ?

Youth is a passing hue and as such it has no age. Ask me after five years and I shall tell you what is Para's age.

What is your opinion about Communists ?

Dogs in the manger.

G. SYED ISMAIL (Bangalore)

When a young married couple visited the cinema stealthily, the old folks at home kicked up a row and sent the girl to her father's place. Now the old ones have sworn to hang themselves if the two young ones meet. What is to be done ?

Give the fossils a chance to hang themselves.

MOHAN A. S. (Bombay)

Who is the better actress between Mehtab and Vanmala ?

Mehtab has more talent and more experience. Vanmala acts better than Atre.

MISS BABY NAVGAONKAR (Sholapur)

Since my college days I am in the habit of fooling young boys, just as you are in the habit of gambling—please do not misunderstand me. Fooling does not mean flirting. Is it a sin ?

There is nothing like sin in this world. But I don't think much of the boys seeing that you are still dangling that 'Miss' before your name. One of these days the joke will be on you. Be a good loser that day.

For how many years can a woman flirt ?

A woman is a woman only when there is a man in the landscape. As long as there is a man, ready to respond, age and time are no bars to flirting. I have seen a woman of sixty giving the bedside look to a boy of twenty-five. The boy was after the old woman's young daughter.

MISS KALPANA DE (Calcutta)

How do you define "bad" girls as opposed to "good" ones ?

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Music :

KAMAL DAS GUPTA

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It's another SOCIAL HIT

From the Director of "DASSI"

ART FILMS'

KAJARI

Starring :

NARANG & KAUSHALYA

DIRECTOR:

HIREN BOSE

World rights controlled by :—

RADHA STUDIOS, TOLLYGUNJ, CALCUTTA.

"Bad" ones are those who being bad try to pass off as good. The "good" ones are those who do not make a secret of what they are—good or bad.

How do the filmstars manage to retain their glamour and beauty and never look like "sucked oranges" inspite of the hectic and carefree lives they live? Is it due to the environment, cosmetic or what?

In our country we don't suck oranges. We suck mangoes. Who told you that film stars lead hectic lives? Almost all of them come to work at seven in the morning and take their paint off at eight in the night, after a gruelling day before scorching electric lights. At the end of the day how do you expect their tired bones to be free of care? It is hard work that keeps them fit and in good condition.

Why have you not condoled the death of Subhas Bose?

With the Indian National Army so much in the news, I cannot reconcile myself with the thought that Subhas is dead. What is the death of one man when 60,000 living human beings have replaced him?

I know of a poor girl who is deeply in love with a boy who also reciprocates her love. But the parents of the latter are opposed to their marital union because the girl bears the stigma of illegitimate birth. What do you advise?

What is the guarantee of the boy being legitimate? Beyond the slender fact of his mother pointing out a man and teaching the baby to call him 'Papa', what proof has the son got of his present father being his real father? Every birth is legitimate because it takes two to create one. As regards the conventional hurdles of status and legitimacy, they are only man-made contraptions and should not worry true lovers. If the boy has guts, let him take his sweetheart as a bride, parents or no parents.

Maya wonders what Barua is about in "Pahechan" a social story of New Talkies Ltd.

10 CASH PRIZES FOR 10 QUESTIONS

The proprietors of "filmindia" will award every month 10 cash prizes to the readers whose questions are considered interesting or elicit interesting replies in the "Editor's Mail." The Editor's decision shall be absolutely final in awarding the prizes as follows:—1st Prize Rs 25|-, 2nd Prize Rs. 20|-, 3rd Prize Rs. 15|-, 4th Prize Rs. 10|-, and 6 consolation prizes of Rs. 5|- each. The names of the prize-winners will be announced every month in "filmindia", and the amounts will be remitted to them by Money Order. No correspondence will be entertained.

PRIZE WINNERS FOR JANUARY

1st Prize Rs. 25|- to Miss Kalpana De (Calcutta); 2nd Prize Rs. 20|- to Miss Baby Navgaonkar (Sholapur); 3rd Prize Rs. 15|- to Surrinder Singh Sarna (Rawalpindi); 4th Prize Rs. 10|- to Mirza Ali Safdar (Lucknow). and 6 consolation prizes of Rs. 5|- each to K. H. Narasimha Murthy (Bangalore); Prithvi Paul Bindra (Lahore); Miss Nirmal (Mercara); Om Parkash Whig (Sialkot); B. D. Mathur (New Delhi); and B. Prabhakar (Poona). Money Orders are being sent to all the prize-winners.

S. D'SOUZA (Ahmednagar)

Can you tell me what exactly is mysterious about Neena specially in "Mun-ki-Jeet"?

Her acting talent which was kept a business secret.

MISS CHANCHALA KUMARI (Bangalore)

Please define 'Sex'?

Male and female.

S. C. SIVANANJAPPA (Bangalore)

I think Suvarnalata is the greatest comedian on the Indian screen! Because whenever she weeps she provokes irrepressible laughter in me. Next in order of merit come Motilal (by virtue of his shining head) and Nandrekar (by virtue of his wonderful nose)?

That is a good certificate for these artistes. If they make you laugh they pay their way. I wouldn't be surprised if these persons now demand a promotion.

B. PRABHAKAR (Poona)

What do you think when you see old creatures like Motilal, Saigal and others playing the roles of young college students and princes?

That our film industry is a very democratic institution and has in it a place for both the bald and the bearded. We are fast becoming socialists.

You have not yet left "filmindia" and we still find you writing from month to month? What has happened to "that fellow" who was to take your place?

We found him still-born.

Ranjit's

"DHANNA BHAGAT"

KAMAL ZAMINDAR ☆ KAMLA CHATTERJI
N. KABIR ☆ BABY MUMTAZ ☆ RAJENDRA

Director: **KIDAR SHARMA.**

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Director: **KIDAR SHARMA.**

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"PRABHU - KA - GHAR"

KHURSHID ☆ TRILOKE KAPOOR ☆ SULOCHANA CHATTERJI ☆ BIPIN GUPTA

Director: **VAJAHAT MIRZA.**

Next change at :-

ROYAL OPERA HOUSE

☆ AJIT RELEASE

"Ghar" Provides Decent Entertainment!

Mohanlal Dave Becomes More Rational!

V. M. Vyas is an acrobat in motion picture production. No one can tell what he will do next. His skeleton-like hungry appearance can hardly support the fact that Vyas is an aggressive producer who is constantly active somewhere in India. "Ghar" is produced in two cities, Bombay and Calcutta, with Vyas hopping between the two ends of India. With this procedure no one expected Vyas to secure quality in his picture, but strange as it may sound, "Ghar" has more quality in it than in any other previous picture of Vyas.

Having made his pile, Vyas now seems to be anxious to secure some quality in his work. It is a good sign and we welcome his efforts.

It is a story with the moral attached to it. But unlike Aesop, M. G. Dave goes through numerous picked situations to arrive at the moral. And at certain places Dave does not mind some crudeness to expand some morbid idea as he did in suggesting a liaison between the heroine and her father-in-law. And Dave, evidently, is a believer of marriage at any age seeing that he got the old judge married to a young butterfly. Or is Dave trying to justify in advance an experiment he himself proposes to try someday? You can never be too sure of the old men of Dave's generation where matters of sex are concerned. They, are, of course, strictly moral seeing that many toothless old men take to bed girls with their milk-teeth only after forging the conventional marriage, and don't seduce girls into submission without tying the wedding knot as some modern young men often do.

WIDOW SCANDAL STORY

Judge Chandravadan, a well-respected judicial officer, is an unfortunate man. Years before his widowed sister had run away with his young daughter and when the picture opens Babulal, a bangle-seller, brings to him the dead body of his only son leaving on the judge's hand a widowed daughter-in-law.

Jyoti, the young daughter-in-law, had loved her husband deeply and therefore decides to remain a widow all her life. Very soon society starts its usual gossip of linking the old judge with his young daughter-in-law. Things become impossible and Jyoti finds a way out by getting her sister married to the old judge.

The sister now hears the scandal and becomes jealous and suspects Jyoti of carrying on an affair with her husband. Misunderstandings, the usual ones, soon mount up to a climax in which Jyoti's elder sister goes out of the house in the last stages of her delicate condition and gives birth to a child on the streets. Babulal acts the good Samaritan and fusses about helping Jyoti. The house in which Jyoti's sister is recouping catches fire with Jyoti saving the child of her sister after sustaining severe burns herself and Jyoti's sister repents as usual too late and just in time to obtain the forgiveness of the dying Jyoti. The story ends on a sad note with every one a little wiser including the judge who recovers both his sister and missing daughter.

GHAR

Producers:	Sunrise Pictures
Language:	Hindustani
Story:	Mohanlal Dave
Dialogues:	Ahsan Rizvi
Songs:	Rupbani
Music:	Allarakha
Photography:	R. M. Rele and Sudhir Bose
Audiography:	Bhikhoo and Sachin Ghosh

Cast: Jamuna, Molina, Kalyani, Dulari, Nawab, Yakub, etc.
Released At: Majestic, Bombay.
Date of Release: 16th Oct. 1945
Director: V. M. VYAS

JAMUNA'S STOIC PERFORMANCE

The production values of the picture are too good for V. M. Vyas who has been a junk merchant so far. Sound and photography are quite good. Music is pretty pleasant in parts. Song compositions, though not very intelligent are pretty appropriate in parts. The dialogues are pretty good throughout. The direction of Vyas is sketchy, perhaps because of a crowd of situations, one overlapping the other one after another leaving no time for Vyas to show any skill in emotional direction.

Jamuna easily hits the eye amongst the other players in the role of Jyoti. She has a very sympathetic role to play and she does it in her usual stoic manner. Nawab gives a pretty good portrayal as the kind judge but he looks nowadays too old for the screen. Yakub is in his usual role as Babulal the happy man of the streets and he doesn't need much direction to be popular. Molina adds good weight to the picture as Jyoti's elder sister.

Well "Ghar" is quite a good picture to see though it drags at places.

Shanta plays on the harp in "Subhadra" a costume comedy directed by Winayak

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Producer
W. Z. Ahmed
Director
M. Wadhwani

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G. MUKHERJEE

:STARRING:
INDUMATI, VEERA
NASIR KHAN
:DIRECTOR:
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The National Biography of A Great Patriot

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VEERA, PARO

: DIRECTOR :

S. VACHA

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From 5th. Jan. 1946

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JAMUNA

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in

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ALLURING SOCIAL

ALL for a SON

"TAKRAR"

Written & Directed By:

HEMEN GUPTA

With

NAWAB, MOLINA, IFTIKHAR and ARUNA

Music:

SACCHINDAS (Motilal)

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WITH A NEW THRILL IN HER VOICE

KANAN

WILL SING HER WAY TO YOUR HEARTS

in

KANAN in Rajlaxmi

M. P. Productions' Musical Hit

with CHABBI, JAHAR, PURNIMA, NATWAR and IFTIKHAR.

Directed by:- **PRAMEN MITRA.**

WATCH FOR ITS RELEASE

For CENTRAL PROVINCES:-
JAMNADAS LTD.

For SOUTH:-
SELECT PICTURES CIRCUIT.

For BENGAL:-
MANSATA FILM DISTRIBUTORS.

AT HOME AND ABROAD

PRODIGIES, EH ?

Believe it or not, once someone becomes a film star, he, she or even it, is found to be possessing a million other talents in addition to film acting which, of course, is the least part of the he, she or it ("It" refers to a dog like "Rin Tin Tin" or some other member of his tribe).

Now Shirley Temple, that Hollywood girl with chocolate-eaten teeth, is reported to have turned author. The Yankees don't seem to require a lot of English so they are publishing Shirley's stuff in book form. And the girl also threatens to write her biography telling us nursery tales of the first sixteen years of her life.

We have Sabita Devi in our films reported to be writing poetry. Ha! Ha!

DEAD WOMEN

Speaking at Lucknow on 17th November, Pandit Jawaharlal Nehru gave a bit of his mind about art: "Art, if it does not spring up from the strength of our nation, is a lifeless art; if it has no connection with the problems and realities of life, it is useless and dead like the pictures of women in the Ajanta Caves."

But the Ajanta women are not so dead seeing that they still set the vogue for our society women in costumes and carriage.

THE LION AND THE LAMB

Producer-director Kishore Sahu made some national news when he induced Sardar Vallabhbhai Patel, the Congress leader, to inaugurate the release of "Veer Kunal" at the Novelty Talkies in Bombay on December 1st. This is the second time that the "Lion of Gujerat" has allowed himself to be persuaded to grace a motion picture with his presence. The first occasion was at the time of "Achhut", a Ranjit picture.

GOOD NEWS

Believe it or not, Baburao Pai of Prabhat and V. Shantaram of Rajkamal met at the Taj the other day and made up their old quarrel. They are friends once again as they have been for years before their unfortunate quarrel. Every one now expects some big business to result with the two together.

PRODUCERS ALL

It is becoming a fashion these days for film girls to turn producers. Protima Das Gupta's success in "Chhamia" seems to have encouraged new comers. Kamla Kotnis, a girl working in "Gokul" a Prabhat picture, is reported to have taken a partnership with Prabhat in the Telugu version of the said picture. Wonder, whether Baburao Pai has also a share in her share.

HEAVENLY STAR

Mumtaz Shanti seems to be going more and more shy and modest with more film experience. The other day she is reported to have told the director of "Dharti" to order Trilok Kapur off the sets. Trilok acts the hero opposite her and was in make-up at the time. The boy obliged to maintain studio peace. At this rate it will be difficult to get people to play opposite Mumtaz. Perhaps all this is being done so that Walli may be ultimately chosen to play the hero with her. It seems that film producers are fast losing what little self-respect they had before.

RACING STARS

Actor Chandramohan looks fed up these days with his racing enterprise. His race horses don't seem to be running towards the winning post and his income seems to be running out feeding the brutes and backing them. Actor Motilal also seems to be sailing in a similar leaky boat. Very soon these boys will have to work for their living a bit more seriously than they have been doing so far and in times when prices are fast rattling down.

BUILDER GOES OUT

Secretary Ram L. Gogtay, who has been mainly responsible for building up the Indian Motion Picture Producers' Association into an institution of country-wide prestige, is reported to have resigned from his post. It is said that he could not get along with some of the new members whom Gogtay refused even to recognise as producers. It is a pity, the Association had to lose such a useful and experienced executive. The Association will now need a lot of looking after if its voice is to be heard in the post-war reconstruction period.

NEW PROGRESS

Rai Bahadur Chuni Lall, the Kapurchand Brothers, M.A. Fazalbhoy and some others are reported to have floated a crore of rupees worth of organization to distribute and exhibit Indian pictures in the principal cities of India. With the Rai Bahadur handling the executive side and Kapurchand managing the financial end, we shall soon have a chain of modern up-to-the-minute theatres showing the best Indian film product. The Rai Bahadur

Ann Baxter, the star of "Smoky," a 20th Century Fox picture, obliges fans with her autograph.

Shanta Patel and Bhagwan have a humorous moment in "Song of Desert", a Jagriti picture.

will be soon leaving for the United States to get modern equipment. Well, Rai Bahadur can be a good one-man delegation of our industry and he will be backed by all in the industry.

FRESH ATTACK

Secretary Prem Nath Thapar, I.C.S., of the Broadcasting and Information Department, New Delhi, landed last month at Karachi and has started talking again on the Government's plans for the people—same words which he vomitted when in the United States.

ALL FOR FREEDOM

The Congress and I.N.A. Fund unofficially started by Sardar Chandulal Shah promises to be a regular official feature of the Indian film industry seeing that fresh donations are coming in every day. Contributions have come in even from quarters never suspected of entertaining any sympathy for the Congress cause. Incidentally, the Congress cause is the country's cause.

NOT TO BE BEATEN

Producer Protima Das Gupta reports to us that she has purchased 40 acres of land at Chembur to build her new studios on modern lines. The "lines" and equipment will be supplied by Ambalal Patel of Central Camera Company. Protima says she had to do this because the present studio-owners refused to accommodate her under one excuse or other. It is a pity choking off an enthusiastic producer like her, seeing that Protima produced a better picture in hired premises than several producers having large studios and big resources.

FILM AND NETAJI

The film as a medium of national propaganda is reported to have taken its legitimate place in the affairs of the Indian National Army under Subash Chandra Bose. Two films "Delhi Chalo" and 'Blood Bath" were shown to the members of the I.N.A. and to the civilians in Rangoon. Netaji certainly showed more constructive imagination than some of our other national leaders who condemn the film as an evil.

IT HAPPENED IN NEW YORK

(Location: Hotel room in New York —Characters: Kidar Sharma, K. S. Hirlekar and a telephone girl—Time: Breakfast hour).

Tel. Operator: "Hullo! Room 323'.

K. Sharma: (Broad smile hearing a girl's voice): "Yes, Miss! Good-morning, Miss!"

Tel. Operator: "Hullo! Is that 323? There is a gentleman living in 323!"

K. Sharma: "Yes, Miss! I am the gentleman."

Tel. Operator: "Are you? But your voice—"

K. Sharma: "It has sex-appeal, Miss —"

Tel. Operator: (Shocked) "Sex-appeal!"

K. Sharma: (Affectionately) "Yes, Miss! Good-morning, Miss! Can I do something for you ?

Tel. Operator: (Recovering her

Two startled doves—Shanta Rin and Naseem—in "Zeenat" a social story at Super Talkies, Bombay.

balance): "Yes, s-i-r-r, if you don't mind sir, I would like to know who is the secretary of your delegation ?

K. Sharma: (Jumping with joy) "Oh yes, Miss, with the greatest pleasure. The secretary's name is Mr. Hirlekar?"

Tel. Operator: "Beg your pardon, s-i-r ! How do you spell that?

K. Sharma: (Obligingly) "It is simple, Miss! "H" for "hideous", "I" for "idiotic", 'R' for "ridiculous"—

Tel. Operator: (cutting in) "I know! I know! Thank you, Sir!"

HIS LAST LAUGH

November 21st. We regret to report the death of Robert Charles Benchley, writer, journalist, humourist and film-star, in New York at the age of 56 from cerebral haemorrhage.

THE USUAL MISTAKE

Keeping 150 witnesses—a wise procedure, remembering the usual sequel to Hollywood marriages—Betty Hutton, Paramount glamour girl, was married to Theodore S. Brisken, a businessman of Chicago. Like others before them, the two of them went to Miami in Florida for their honeymoon. Betty's recent picture is "Incendiary Blonde" produced by Paramount.

SO WHAT?

George Sidney, who directed "Anchors Aweigh" and Roy Rowland, director of "Our Vines Have Tender Grapes", two big hits, were both office boys in the M.G.M. studios a few years ago.

Many of our directors were grocers and panwallas.

FATHER FIRST

The late Rudolph Valentino's posthumous daughter has come to light in London. She is described as a beautiful dark-haired girl, born of Marion Wilson, thirtynine-year-old ex Ziegfeld Follies girl. Valentino's was a secret marriage for commercial reasons. It was through a lucky accident that the little girl now knows her famous father.

In India they would want to know the father first, the mother having no face value.

LIFE PARTNERSHIP

Bhagavathar and Krishnan, two film actors convicted and sentenced to transportation for life for murdering a journalist, made another attempt to appeal to the Privy Council. Their application, however, was dismissed by the High Court.

TRAINING ARTISTES

The 20-th Century Fox has established a school for training horses for film appearances and studio life. Already there are forty 'pupils'. It is estimated that had the school been functioning before, in a single picture the producers would have saved £20,000.

In India we haven't even a trained pig or a producer leave alone horses.

KANGAROO CRY

Australia is becoming film conscious, if what R. H. Foster, her Film Commissioner, says is true. He tells us that they are making six documentaries now and they want to build a big studio ultimately at Canberra. They want to import foreign experts and technicians and train their own people so that they can ultimately establish a good production centre from where Australian 'germs' can be sent to infect the world.

FILM AND SPORT

Not to be outdone by their neighbours, the New Zealanders, under the

THRILLS ! MUSIC !! ROMANCE !!!

BRIJ PRAKASH PRODUCTIONS'

Pride-hit

"PICK - POCKET"

(गिरहकट)

Starring :

NAVIN YAGNIK ★ RAJ RANI

SAMSON ☆ RADHA ☆ HABIB ☆ MANCHI ALI (The great comedian) and others.

●★●

Story & Dialogues by MUNSHI KHANJAR
Songs by SHUMS LUCKNAVI
Music by BASHIRKHAN DEHELVI
Photography: SHIAVAX DARUWALA
Sound: A. E. CHARLIE

DIRECTOR : NARI GHADIALI
PRODUCER: BRIJMALA (Ranjit Fame)

AWAIT OUR NEXT BOX-OFFICE HIT — JOOHI

FOR PARTICULARS WRITE TO

BRIJ PRAKASH PRODUCTIONS, PATANWALA BLDG., WADIA STREET, TARDEO—BOMBAY—7.

COMING

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THE STRUGGLE

Presented By

RAMCHANDRA THAKUR

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BOMBAY—14.

BARUA

has a fling at Life and its Problems---

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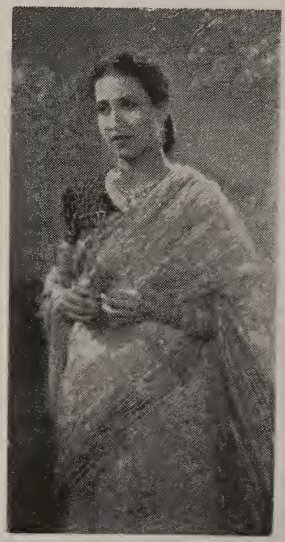
PAHECHAN



STARRING:

BARUA ★ JAMUNA

MAYA BANNERJEE ❖ INDU MUKHERJEE

AHINDRA CHOUDHARY ❖ ANJALI ROY

SHYAM SAHA ❖ ROBIN MUZUMDAR

PHANI ROY ❖ SAILEN CHOUDHARY

DIRECTOR
P. C. BARUA

PRODUCER
K. TUSLSHAR

MUSIC:
KAMALDAS GUPTA

Wait For This 1946's Greatest Social

KAPURCHAND P. SETH

34, EZRA STREET. ❖ CALCUTTA.

supervision of the Auckland Association and the New Zealand Council, have managed to get a coaching film made for junior cricketers.

Slow motion shots provide a wonderful guide for stroke-making and foot work as demonstrated by no lesser persons than Don Bradman, Lindsay Hassett and Bill Brown. The bowling department is looked after by people like Grimmett and O'Reilly. This film will be shown to thousands of cricket enthusiasts all over Australia and New Zealand and is expected to replace personal coaching by senior players who are not available. The film is doing its part in other countries.

In India when our cricketers get into the field, they sweat and drop ghee. There is nothing to photograph in that.

ARTISTES' ANNUAL MEET

The Sixth Annual General Meeting of the Film Artistes' Association of India took place on the 18th November at their Headquarters in Bombay. The following Office Bearers were elected: Mr. Sohrab Modi (The President), Mr. Pahari Sanyal (Vice-President), Mr. David Abraham (Hon. Treasurer) and Members of the Executive Committee Mr. Prithviraj Kapoor, Mr. Jagdish Sethi, Mr. Minoo Cooper, Miss Mehtab, Mr. Navin Yagnik, Mr. K. N. Singh and Mr. Balraj Mehta.

"Gvalan" is a spectacular picture even though it has a social story. Here is a set in which Bipin Gupta calls a crowd of astrologers.

TO THE READER

Along with this issue is given an insert of a Tri-colour Art Plate of Miss Sushila Rani. If your copy doesn't contain this refuse to pay for the copy. A few spare copies of this beautiful tri-colour insert, worth framing, will be available from the Offices of "filmindia" on payment of Re. 1/4 in cash or by money order.

The Arab Sheikh (Master Vithal) and the Arabic Leila (Khurshid) in "Song of Desert", a Jagriti picture.

WEDDING BELLS

12th December—Bidasar, Bikaner. Pandit Indra, the well-known writer of screen stories, songs and what not, invited all and sundry, thousand miles away from Bombay, for the wedding of his daughter Savitri. Few took the risk of the long travel and Marwadi food at the end. All luck to the bride!

AND MORE BELLS

Warning people not to send any presents, Multi-millionaire Kapurchand Mehta invited over a thousand guests on the 9th December at Kapur Mahal, Marine Drive, to witness the wedding of his son Vrajlal. They need more people to share the huge fortune and we hope Vrajlal will contribute to the family population.

MOURNING A PIONEER

It is reported from Paris that M. Henri Joly, the French scientist who was closely associated with the invention of motion pictures has died at the age of 79 after a long illness. It is said that the late M. Joly has been regarded as a pioneer in motion picture projectors and cameras with the same respect and status which the late Thomas A. Edison enjoyed.

Acclaimed both by the Press & the Public as —

THE MOST MAGN
TO COME OU

"MASTER CREATIO

Written, Produced & Directed by

KISHORE SAHU

Asstt. Directors

RAMESH GUPTA • SUSHIL SAHU
SATISH SAHU

Cinematographer

CHANDU

Prod. Manager
ANANT PRABHU

Editor
KANTILAL B. SHUKL

Lyrics
NILKANTH TIWARI
AMBIKESH KUNTAL
MADHUR

Music
KHAN MASTAN

PRESS OPINIONS:

"Veer Kunal" must rank high among film productions for the beauty and splendour of its sets and costumes, its high histrionic standards, its vivid photography which introduces some novel angles and above all its dramatic value. The picture sets seal on Kishore Sahu's artistry. Sahu rises to loity histrionic heights.

—The Bombay Chronicle.

"Veer Kunal" the greatest picture of the year. A Magnificent motion picture from the full-blooded genius of Kishore Sahu. —The Sunday Standard.

"Veer Kunal" is an utterly great creation of Producer-director Kishore Sahu. —Bharat Jyoti.

The extraordinary popularity of "Veer Kunal" is explained by its powerful drama, the uniformly high level of performances, and its production values, for which credit goes to Kishore Sahu, who produced and directed the picture with rare skill and artistry.

—The Free Press Journal.

Kishore Sahu's great historical "Veer Kunal" has proved a big box-office draw at the Novelty. Its strong emotional appeal and the superb direction of Sahu are the secrets of its tremendous success. Characterization in "Veer Kunal" is masterly work. —The Bombay Sentinal.

FICENT MOTION PICTURE OF INDIAN STUDIOS

OF KISHORE SAHU'S GENIUS"

VEER KUNAL

Master-creation of Kishore Sahu's genius. "Veer Kunal" has proved one of the best hits of the year.
—The Bombay Sentinel.

"Veer Kunal" goes into its run on a tide of acclamation. Powerfully dramatic, with no frills and trimmings to divert attention the story grips attention from start to finish. Sets, costumes, photography, production values generally and acting are of the finest and combine admirably under Sahu's direction to make a fine picture.
—The Times of India.

"Veer Kunal" is a product of genius.
—The Sporting Times.

Kishore Sahu's "Veer Kunal" is, indeed, the most pleasant surprise of the year. He gives in "Veer Kunal" his contribution to the film industry in India of which he and his legion of fans and admirers have cause to feel proud; for it is a picture whose thrill, melodrama, magnificent characterization and performance, and, above all, masterly direction stand unprecedented in the history of Indian motion picture. —Rup Bani.

"Veer Kunal" is the only heroic film truly based on Indian culture and Indian history produced up to this time in Indian film industry. Kishore Sahu is a genius.
—Rasbhari (Delhi).

"Veer Kunal" is a beautiful picture from the point of view of art, literature and nationalism. We are proud of this fact. Kishore Sahu deserves felicitations for presenting us with such a fine and artistic picture.
—Chitraprakash (Delhi).

"Veer Kunal" is undoubtedly the best historical picture of the year 1945. —Chhaya (Bombay).

Sahu is genuinely original and versatile artist who has the brilliance of genius in him. "Veer Kunal" will go down in the history of Hindustani pictures as a classic.
—Avaz (Bombay).

"Veer Kunal" is a historical picture in the true sense of the word. It is after a long time that we have seen a really fine picture. Tested on the touchstone and found sterling gold, we recommend this picture to all lovers of the cinema. —Taraka (Bombay).

Every film critic must acclaim this classical historical as an outstanding picture. —Nizam (Bombay).

Producer-director Kishore Sahu's "Veer Kunal" is a messenger of progressive ideals for the filmgoers.
—Hashar (Bombay)

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TEMPESTUOUS ROMANCE !!
BREATH-TAKING THRILLS !!!

VICTORY PICTURES'

SECOND SENSATIONAL DRAMA

BLACK & WHITE

SIZZLES THE SCREEN WITH

THRILLS - EXCITEMENT and ADVENTURE

Starring :—JOHN CAWAS ★ DILAWAR ★ KUMARI KUSUM ★ RANIBALA ★ NAZIRA
MASTER BACHA ★ ARVIN KUMAR ★ ALI & A New Find **ANITA.**

Directed By:
S. M. RAZA.

OUR NEXT
FIGHTING GIRL

Music:
K. NARAYAN RAO.

Particulars :—
VICTORY PICTURES
JYOTI STUDIOS, KENNEDY BRIDGE, BOMBAY 7.

TRUE TO HIS SALT - HE RUSHED TO SAVE HIS MASTER
A GLORIOUS TALE OF MAN'S FIDELITY.

EVER WIN PICTURE'S

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THE ACE OF STUNT KINGS

DILAWAR

in

VAFADAR

THE STORY THAT WILL THRILL MILLIONS THROUGH ALL THE AGES - TOLD WITH THE MOST SPECTACULAR STARS OF TO-DAY

With:—**SUREKHA ☆ RANIBALA ☆ SAYANI ☆ MAQBUL ☆ RAZI & AMIR (Kardar fame.)**

NEXT
ATTRACTION.
BEVAFA

Directed By:
S. M. RAZA

Music:
KHAN MASTANA

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EVER WIN PICTURES
JYOTI STUDIOS KENNEDY BRIDGE,
BOMBAY 7.

Keep Your "Bulbs" Sparkling

These soulful eyes belong to a famous Indian film star. They have attracted millions all over the country and hypnotized thousands with their natural spell. But she didn't get them in a day. In her cradle they had the usual innocent glassy look. With years of education and understanding came the strange fascinating expression which distinguishes one woman from another.

Unlike the man a woman has to look intelligent before she proceeds to prove it. For, with a woman intelligence is an important factor of her beauty. And without intelligent and expressive eyes no woman is going to be called beautiful.

It is not so with men. Their faces often wear masks of mugs and their eyes look dull and woe-begone but behind such eyes we often find the busy workshop of a successful stock-exchange gambler. The talent of man is not measured with the yard-stick of beauty of the eyes.

Woman, however, is placed differently. To her eyes must remain a vital item of her beauty. Their function is not merely to see for themselves but be seen as well and found beautiful. "Oh, how beautiful her eyes are!" How often do we hear that when we see a charmer waltzing across the dance floors of our popular clubs!

PINCHES OF LIFE

Yes, mam, your eyes are a very important matter of concern for you. They provide to the world an index of your inner self. They tell friends how sad you are and what is worrying you. Like the taxi-meter they record all your sleepless nights and in the lines below them people can count a million different worries from husband-feeding down to baby-nursing.

It is really marvellous how human eyes give the show away and a woman is let down more often by her eyes than by her vagrant husband. You can spot in her eyes the fear of the grocer who knocks at the door Sunday mornings not knowing that hubby has lost the month's dough at the races the previous Saturday. These little pinches of life take the sparkle out of the eyes gradually and long before the time the woman reaches thirties, she looks ten years older with worry drawing familiar designs in lines round these once-beautiful eyes, which caught the first fish only a few years before.

Now don't go and commit suicide over this. This is something you can prevent for a long, long time to come.

The greatest cure for the tired eyes is the human mind. Human body is the creature of the human mind. If you want the eyes to drop the cloud of worry, banish worry from your mind. It is easily said. Try it tonight and you'll find worry chasing you from room to room. We know it is a difficult job to chase worry out of one's mind. But everything good is difficult and therefore worth trying. You can do it by auto-suggestion, by optimism, by removing the causes of worry or by sharing it with your pal or partner. Do what you can but split this atom of worry till its minute particles cease to hurt you any more.

You can spot in her eyes the fear of the grocer on Sunday mornings.

Once the mind is overhauled and plugged to a new current of happy thoughts—a superhuman job for the worried woman—it is time to think of the physical needs of the eyes.

MANY A STRAIN

Women, being inquisitive creatures by nature, look through too many chinks and key-holes and naturally strain their eyes. In truth, they use their eyes too long and too often. On shopping expeditions they will look over any article a hundred times. If the price is high they refuse to believe what they see. The inevitable question, "Can this thing be worth so much?", puts more strain on the eyes and often unnecessarily. Then the house-hold bills are all evidence of guilt and fraud to the average housewife. For minutes she will look at them and wonder at the impunity of people in overcharging. Mind you, all this while, the eyes are seeing all the

Being inquisitive by nature, women look through too many key-holes——

Can this thing be worth so much?

figures in magnified form. The eyes bulge and get strained. Then there is the quiet, loyal wife with the gay husband who thinks that the time to return home is when the world sleeps. This woman waits, of course impatiently though the world mistakes it for a patient vigil, and peers into the dark night every five minutes to spot the familiar figure of her lord and master. Sometimes she stares at the street lamp, expecting some human shadow to cut the light. All this is just so much strain to the woman's beauty bulbs. The bulbs are burning extra current of energy every second of these life's troubles and compromises.

COURTESY TO THE EYE

Seeing life what it is and as we cannot change the world merely to prevent eye-strain, the next best thing we can do is to soothe the strain to restore the energy burnt up.

Eyes have been called the "windows of the soul". It was a good slogan fifty years back. The modern woman does not so much believe in the cultivation of the soul.

Don't worry about the soul—it will look after itself. Just nurse the sole of your foot and see that it isn't caught in a tight shoe. The pain in the sole always affects the eye and a comfortable footwear is a good eye-treatment.

Another way to avoid eye strain is to avoid glare—sun glare or light glare. For the first buy good shade glasses—not those cheap goggles which are no better than bits of coloured window panes—and wear them when the rays of the sun smart the eyes. But don't deprive the eyes of the life-giving sun-rays early morn and late evening. Like everything else, the eyes also require a bit of sunshine if they are to prove their mettle in moonlight with the moonstruck dumb-bell holding your trembling hand.

The light glare can be prevented by a little horse sense so rare in women. They have generally mule-sense, if that is any sense at all. Push the lamp behind you and let the light shine over your shoulder. This is the treatment to the lamp, assuming that the female is too lazy to push her chair a little away and in front of the lamp.

If the eyes burn, water or reveal line designs below and around, it is time to see some eye-specialist and ask him a hundred questions about the eyes and their care. Women who are good in asking their husbands a million questions, become suddenly dumb when they go to the doctor. It is rather a strange phenomenon, perhaps as strange as the woman herself.

Now if you don't feel happy about the eye-specialist, you can still do a bit for those poor eyes who let you see a lot of life with the least demand of attention, say, just as a courtesy to them, eh?

Well, take a good soothing eye lotion or even rose water and wash these windows of your soul twice a day, morning and evening. If you do that your soul, hidden somewhere will also be cleaned automatically. Try it if you don't believe.

Here is a reliable recipe for washing your eyes daily. This lotion has both the qualities in it—curative and soothing.

Sodii Salicylas	200 grains
Distilled Water	20 ounces

Use this twice a day—morning and evening—three minutes for each eye every time and eighty per cent of your eye worries should be over. It is an effective remedy for eye-strain.

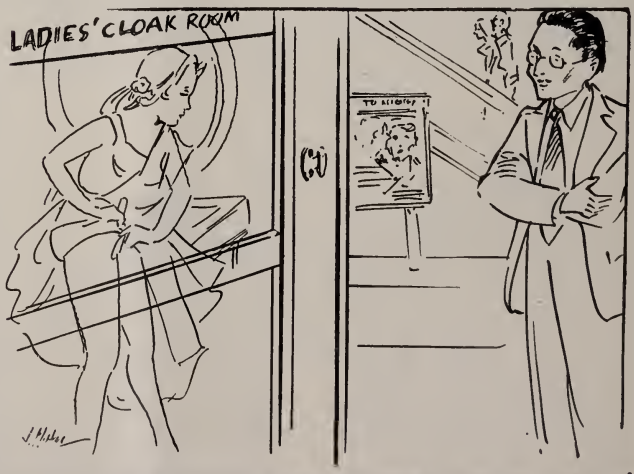
WINK AND BE WELL

Very often eyes stick in the night—rather the lids and the lashes do—well try to fill the eye, before retiring, with a 10% Xeroform ointment.

Wrinkles need a long time to be smoothed away. Take a nice cream and massage the wrinkled part very gently as if to open the wrinkles. Remember, however, that you should never stretch the skin whilst massaging and the strokes should be semi-circular and directed outwards.

Puffiness below the eyes needs electrical treatment. They do this in

(Continued on page 65)



College boys have eyes with X-rays that penetrate even the privacy of Ladies' cloak-rooms.

REVIEWED IN NEW YORK

By: **P. S. HARRISON**

(*Editor:* **HARRISON'S REPORTS**)

"PILLOW TO POST"

(Warner Bros., June 9; time, 92 min.)

In spite of the fact that it lacks a substantial plot, this comedy-farce is, for the most part, fairly amusing, mainly because of the performance by the competent cast. Adapted from the stage play, "Pillar to Post," the story deals with the complications a pretty travelling saleswoman and a young army lieutenant get themselves into when she persuades the young man, a total stranger, to pose as her husband so that she could obtain sleeping quarters in a crowded town. The farcical situations that result are familiar but the events leading up to them are laugh-provoking and, since the action is breezy all the way through, one's interest is held pretty well. Ida Lupino, as the heroine, shows a good flair for comedy.

Learning that her father, owner of an oil well supply company, was short of salesmen, Ida persuades him to let her represent the firm on some important deals. She goes to a booming California town, near a large army base, only to find that living quarters were unavailable. Ruth Donnelly, manager of an auto court, mistakes her for an army bride and offers to rent her a bungalow. Desperate for a place to sleep, Ida indicates that she was married and sets out to pick up an officer so that she could register. She meets Lieut. William Prince, who reluctantly agrees to help her. Complications set in when the "newlyweds" run into Colonel Sydney Greenstreet, Prince's commanding officer, who lived at the auto court with his wife (Barbara Brown). Prince, confused, is compelled to introduce Ida as his wife or face the consequences of a court martial for conduct unbecoming an officer. Greenstreet, pleased with the "marriage", caters to the young couple and unwittingly compels them to spend the night together in the bungalow. Additional complications ensue when Johnny Mitchell, manager of an oil company, from which Ida sought to obtain an order, insists that Ida accompany him on a date before signing the order; the other army wives at the auto court suspect her of being unfaithful to Prince. The young couple determine to get out of their predicament by staging a quarrel and pretending to get a "divorce," but Greenstreet interferes and virtually orders Prince to make up with his "wife". Meanwhile both had fallen in love. More complications ensue when Ida, invited to dinner at the Colonel's home, becomes intoxicated and reveals the truth. Greenstreet, astounded, threatens to court martial Prince, but when he becomes convinced that nothing wrong had happened, he gives the young couple his blessing as they drive off to make their marriage legal.

Charles Hoffman wrote the screen play, Alex Gottlieb produced it, and Vincent Sherman directed it. The cast includes Stuart Erwin, Willie Best, Paul Harvey, Louis Armstrong and his Orchestra and others.

Unobjectionable morally.

"THE VALLEY OF DECISION"

(MGM, no release date set; time, 118 min.)

A very good drama, ideally suited to the talents of Greer Garson; it should go over very well, for the story, based on Marcia Davenport's best-selling novel, has all the ingredients that endow it with mass appeal. Laid in the Pittsburgh of 1880, the story covers a span of twelve years and it revolves around the unfulfilled love between an understanding Irish servant girl and the son of a wealthy steel baron. It is a beautiful but heart-rending romance, marred by a tragedy in which the young couple's fathers, long bitter enemies, lose their lives in a strike riot. Miss Garson and Gregory Peck, as the lovers, are outstanding, winning the spectator's respect because of their display of fine traits. One sympathizes deeply with them because of the incidents that mar their happiness. One situation that will stir the emotions is where the steel baron, learning that Miss Garson had given up his son, because of their difference in social positions, asks her to become his daughter-in-law. Changing events result in Peck's marrying another woman, but years later, in a powerfully dramatic sequence, he denounces his nagging wife, and re-

One of the best artistes Hollywood can be proud of, Bette Davis brings to the screen greater art in "The Corn Is Green", a Warner picture.

------- and then - issued
an interesting TUSSLE
between the
TWO BROTHERS-

LORD KRISHNA
and BALARAM
in
PRAFULLA
PICTURES'

Picturization of the
Most Hilarious Incident
from Mythology

SUBHADRA

SHANTA APTE (Courtesy: S. A. Concerns)
ISHWARLAL - YAKUB - MEENAXI -
USHA MANTRI - LATA SALVI - JOG -
DAMUANNA and PREM ADIB

PRODUCED & DIRECTED BY: WINAYAK
STORY: KHANDEKAR

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INDIA FILM CIRCUIT
LAMINGTON ROAD, BOMBAY.

unites with Miss Garson. This ending should please most audiences. Lionel Barrymore, as Miss Garson's crippled, embittered father, has an unsympathetic part, but he plays it effectively.

Greer becomes a servant in the home of Donald Crisp, despite the opposition of her father, who had been crippled in an accident in Crisp's steel mill. She endears herself to Gladys Cooper, Crisp's wife, and to their four children, Gregory Peck, Marshall Thompson, Dan Duryea, and Marsha Hunt. Love comes to Greer and Peck, but she decides not to marry him because of her lowly position. But when Crisp learns of this, he brings the two together. Greer's joy, however, is saddened by a strike at the mill, encouraged by her father. When Crisp sends for strikebreakers, Greer, fearing bloodshed, arranges for a peace meeting between him and the strikers. But through a misunderstanding, the strikebreakers arrive in the midst of the meeting. Greer's father, enraged, incites the strikers and, in the ensuing battle, both he and Crisp are killed. Grief stricken, Greer withdraws from Peck's life. Then years later Peck, married to Jessica Tandy, a childhood sweetheart, leads an unhappy life because of her constant nagging. When Peck's mother is stricken with a heart attack, she calls for Greer, much to the annoyance of Jessica, who feared that Peck's love for her might flame anew. After their mother's death, Duryea, Thompson, and Marsha vote to sell the steel mill, despite Peck's plea that it remain in the family. Greer, to whom Peck's mother had left her share of the mill, sides with Peck and saves the mill by inducing Marsha to change her vote. Incensed by Greer's action, Jessica insults her. Peck, angered, breaks with his wife, and indicating a divorce, reunites with Greer.

John Meehan and Sonya Levien wrote the screen play, Edwin H. Knopf produced it, and Tay Garnett directed it. The cast includes Preston Foster, Reginald Owen, John Warburton, Dean Stockwell and others.

Unobjectionable morally.

"KITTY"

(Paramount, January 25; time, 103 min.)

A fascinating period drama, one that will probably do big business, particularly in metropolitan centres, but it is certainly not entertainment for the family trade; for its story about a guttersnipe's rise from the London slums to a high position in court society, aided by the machinations of a disreputable young nobleman, is one of the most sordid ever presented on the screen. It is a curious mixture of trickery, thievery, murder, self-sacrifice, romance, and sex, in which none of the characters do anything commendable, yet it holds one's attention well, for it has been presented in a skillful manner and is aided considerably by good performances. It will probably appeal chiefly to sophisticated audiences. The period depicted is London in 1870, and the sets are extremely lavish:—

Kitty (Paulette Goddard), an unkempt street waif, is employed by Sir Thomas Gainsborough (Cecil Kellaway) to pose for a painting. Her portrait, titled "An Anonymous Lady," is purchased by the elderly Duke of Malmunster, who expresses a desire to meet its subject. His remark is overheard by Sir Hugh Marcy (Ray Milland), an impoverished, unscrupulous nobleman, who had met Kitty in Gainsborough's studio. He promises the Duke

that he will arrange a meeting, but conceals the fact that Kitty was a guttersnipe. Marcy takes Kitty into his home and together with his gin-loving aunt (Constance Collier), teaches her how to act like a "lady" in a scheme to marry her off to the Duke, and thus recoup his fortune. In the course of her tutelage, Kitty falls in love with Marcy despite his shabby treatment. When Marcy is suddenly thrown into debtors' prison, Kitty inveigles a wealthy ironmonger into marrying her, and she steals his money to pay for Marcy's release. The ironmonger attempts to beat Kitty for stealing, but a housemaid she had befriended kills him and then commits suicide herself. Shortly after the funeral, Marcy manoeuvres the now wealthy Kitty into a marriage with the elderly Duke. She bears a child that had been fathered by the ironmonger, but allows the Duke to believe that the child was his own. The excitement of the birth causes the Duke to die from a heart attack, making Kitty one of England's richest noblewomen. Having been deeply in love with Marcy all along, Kitty finally becomes angered at his indifference to her and, to spite him, she becomes engaged to Brett Harwood (Patric Knowles) his best friend. Marcy, his love for her awakened, tries to break up the engagement by revealing Kitty's past, but Harwood is unimpressed. Kitty, however, assured that Marcy's love for her was genuine, jilts Harwood and proclaims her love for Marcy.

Darrel Ware and Karl Tunberg wrote the screen play from a novel by Rosamond Marshall, Mr. Tunberg produced it, and Mitchell Leisen directed it. The cast includes Eric Blore and others.

Strictly adult fare.

Veera makes the screen a career in "Shikari" a social theme of Filmistan Ltd.

Khurshid Jnr. as the belle of Araby in "Song of Desert" a Jagriti picture.

"THE SPIDER"

(20th Century-Fox, no release date set; time, 61 min.)

This murder mystery melodrama is only mild program fare, for the plot is ordinary, lacks suspense, and the action drags. Even though the murderer's identity is not divulged until the end, it fails to hold the spectator's attention, for the events leading up to his unveiling do not intrigue one. Moreover, the motive for the crimes are not clear to the spectator, for it is communicated to him through excessive, uninteresting dialogue. Stock tricks have been used to create a mysterious atmosphere, and to throw suspicion on the different characters, but they are not very effective. The comedy, little as there is of it, is hardly worth mentioning.

Seeking to unravel the mysterious disappearance of her sister, Faye Marlowe retains Richard Conte, a private detective, and asks him to pick up an envelope from Ann Savage, his assistant. Conte, mystified, arranges for Ann to meet him at his apartment. There, before he can obtain the envelope, she is murdered by a mysterious intruder. Lest the police suspect him of the crime, Conte removes Ann's body and takes it to her apartment. The police find it under circumstances that lead them to suspect Conte, but they are unable to hold him because of lack of evidence. Conte, determined to solve Ann's murder, starts an investigation of his own. He trails Faye to a local theatre where he finds her working in a mind-reading act with Kurt Kreuger. Faye explains that Ann had communicated with her and had offered to give her proof of her sister's murderer in exchange for a diamond brooch. She explains also that Kreuger had been married to her sister but that they had been divorced several years

Jamuna graces the screen again in "Pahechan" a social story of New Talkies Ltd.

previously. Convinced that Faye had nothing to do with Ann's murder, Conte visits Ann's apartment and, slipping by a police guard, finds the envelope, which contained newspaper clippings about an unsolved murder that had taken place in a small New Orleans hotel. Following up these clues, Conte discovers evidence leading him to believe that Kreuger was guilty of the crime. He enlists Faye's aid and, together, they succeed in gaining conclusive proof of Kreuger's guilt. Trapped, Kreuger attempts to kill them, but both are saved by the timely arrival of the police.

Jo Eisinger and W. Scott Darling wrote the screen play, Ben Silvey produced it, and Robert Webb directed it. The cast includes Manton Moreland, Walter Sande, Marton Kosleck and others.

Unobjectionable morally.

"THIS LOVE OF OURS"

(Universal, Nov. 2; time, 90 min.)

This is an effective drama, well acted and directed, the sort that will have a particular appeal for women, because the theme is that of mother love and sacrifice. Although the story will not stand up under close scrutiny, it has, nevertheless, been handled deftly, holding one's interest throughout. Merle Oberon, as the mother, who is mistakenly accused by her husband of unfaithfulness, and who in later years finds that her young daughter, taken away from her as a baby, believes her to be dead, arouses much sympathy for herself. It has several highly dramatic situations. the most effective one taking place at the finish. where Miss Oberon, happily reconciled with her remorseful husband but miserable over her inability to win the affection of her daughter, who, unaware of their true relationship, treated her like a strange intruder, decides to leave him for the sake of the girl's happiness; it is then that the daughter becomes understanding and rushes into Miss Oberon's arms with the cry, "Mother!" This scene will bring tears to the eyes of most women:—

Charles Korvin, a struggling young doctor in Paris, falls in love with Merle Oberon, an actress, and marries her. When their daughter reaches the age of two, they arrange a birthday party for her. Korvin, while purchasing a cake for the party, overhears two women gossip about a supposed affair Merle was having with another man. Korvin follows Merle and sees her enter the home of a strange man, unaware that she was teaching him to play the piano to earn money for the family bills. He accuses Merle of being unfaithful to him and, taking their daughter with him, leaves her. Years later, in the United States Korvin, now a prominent doctor, attends a medical convention in Chicago and, at a night-club, finds Merle playing the piano as an accompanist to Claude Rains, a rapid sketch artist. Emotionaly upset at having met him, Merle shoots herself in an attempted suicide. Gorvin, through a skilful operation saves her life and, when she recovers, he asks her to return home with him, pleading that their daughter was lonely. Although informed that the little girl (Sue England), now twelve years old, was under the impression that her mother had died, and that she was too young to be told the truth, Merle agrees to accompany Korvin home, despite her hatred for him. Upon their arrival, Korvin introduces Merle to his household as his second wife. Sue, however, greets her with resentment. Merle and Korvin become reconciled when she learns that he had discovered her innocence years previously, and had searched in vain for her. Yearning for Sue's love but unable to reveal herself, Merle, distraught because of the child's hatred towards her, decides to leave. But Rains, a guest at the house, by deftly sketching Sue's

Prem Adib plays "Krishna" in "Subhadra" a mythological comedy produced and directed by K. Winayak.

mental picture of her mother, which he makes to resemble Merle, helps the child to grow more understanding and is instrumental in reuniting them.

Bruce Manning, John Klorer and Leonard Lee wrote the screen play, Howard Bendict produced it, and William Dieterle directed it. The cast includes Carl Esmond, Jess Barker, Harry Davenport, Helene Thimig, Frank Morgan and others.

Unobjectionable morally.

"THE CORN IS GREEN"

(Warner Bros., no release date set; time, 114 min.)

An excellent dramatic entertainment, finely produced. It is a good combination of a human interest story and skilful characterizations, with intelligent and sensitive direction. Its appeal, however, will be mainly to high class audiences; as far as the masses are concerned, although there is human interest in the story, it is too wordy, and since there is little action, many patrons may become fidgety. Moreover, the atmosphere is heavy and there is little comedy relief. Bette Davis does artistic work as the middle-aged London school teacher, who comes to a poor Welsh mining town with a determination to bring the benefits of education to illiterate boys. She is at all times a sympathetic character, because of her self-sacrificing efforts to help the underprivileged. It is a drama of courage and faith, with many situations that will stir the emotions. Although its chief appeal will be to the classes, Bette Davis' popularity, and the fact that the story had been adapted from a famous stage play, should help to draw the rank and file:—

Arriving in the mining town to take up residence in a house she had recently inherited, Miss Davis is appalled by the ignorance and poverty of the inhabitants, who sent their twelve-year-old children to work in the mines. She launches an educational program to stamp out illiteracy, but her efforts are sabotaged by the local squire (Nigel Bruce), who feared that educated youngsters would be to his economic disadvantage. Undaunted, Miss Davis turns her home into a school and employs, at her own expense, two assistant teachers. When she discovers among her pupils John Dall, a gifted young miner, she determines to make something of him in the hope that he will one day lead his people. In two years, Dall progresses so rapidly that Miss Davis prepares him for an Oxford scholarship. But the boy, rebelling against her constant driving, gets drunk one evening and has an affair with Joan Lorring, disreputable daughter of Miss Davis' cockney housekeeper. Months later, when Miss Davis learns of Joan's pregnancy, she bribes the girl to keep the news from Dall lest it interfere with his examinations. Dall wins the scholarship, but, when he learns that Joan had borne his illegitimate son, he insists upon marrying her and returning to the mines. Violently opposed to his giving up his brilliant future to live with Joan, who neither loved Dall nor wanted the child, Miss Davis solves the problem by adopting the baby. Grateful, Dall goes on to Oxford.

Casey Robinson and Frank Cavett wrote the screen play, Jack Chertok produced it, and Iriving Rapper directed it. The cast includes Rhys Williams, Rosalind Ivan, Mildred Dunnock and others.

Adult entertainment.

Kishore Sahu Beats Shantaram!

"Veer Kunal" Becomes Thought-Provoking Picture!

Good Direction Lends Shobhana New Personality!

It must be admitted that Producer-director Kishore Sahu is a man of rare guts. Unlike others he runs away from the usual rut of motion picture production and adopts new ideas and themes taking terrible trade risks in doing so.

Looked at from this point of view, "Veer Kunal" is distinctive in many respects. In this country where music forms the main backbone of success for our pictures, Kishore has given only four songs in "Veer Kunal" and three of these are mood-and-theme songs without the primary intention of entertaining. Kishore has used music as an extra medium to express the emotional background of his theme. Incidentally, this is the first time since Indian talkies came to be made that a producer has given so little of music and so much of it in harmony with the spirit of the situations.

Another feature of the picture which stares one in the eye is the casting of Shobhana Samarth in the principal role of the vamp. No producer in the country could have dared this seeing that Shobhana has always been typed in the goody-goody-roles of the traditional Hindu women, like Seeta, Damayanti and Taramati. When Kishore selected Shobhana to play Tishyarakshita, the heartless vamp of "Veer Kunal", many a knowing producer looked upon Sahu as a mad man heading for artistic suicide. "Veer Kunal" however, tells an altogether different story about this long-debated casting. Shobhana has given the best performance of her long screen career and has made the difficult role a great success. Shobhana's success in this picture proves that this artiste has had a lot of latent talent all along and all that she needed was a discerning director to bring out her histrionic art. Kishore has not only proved that a good artiste can play any role given good direction but has also shown that Shobhana is not such a mug as critics were inclined to believe for years.

Still another distinctive feature of "Veer Kunal" is the democratic flavour given to an ordinary drama of human passions. Originally, the story was just a passion play of a young lascivious step-mother aiming to drag her virtuous step-son into her own bed of lust, being primarily fascinated by Kunal's magnetic eyes. In adapting this legend for the screen Kishore lent it a higher purpose by weaving round it some political atmosphere and providing some strong arguments in favour of democracy.

VEER KUNAL

Producer: Kishore Sahu
Language: Hindi
Story & screenplay: Kishore Sahu
Lyrics: Nilkanth Tiwari, Madhur and Kuntal.
Music: Khan Mastana
Costumes & Art: Kishore Sahu
Cinematography: Chandu
Audiography: Narasimh Bendodkar
Cast: Kishore Sahu, Durga Khote, Shobhana Samarth, Nila Nagini, Mubarak, Maya Bannerjee etc.
Released At: Novelty, Bombay.
Date of Release: 1st December 1945

Directed by:
KISHORE SAHU

BEATS SHANTARAM

Then again the use of the eyes of Kunal from the beginning to the end is undoubtedly a cleverly woven effort throughout the story. Knowing that Kunal had magnetic eyes which were blinded by a heartless vamp, Kishore first introduces Kunal in the story through the eyes, keeping the rest of his figure out and in the dark. This procedure brings home the tragedy with its requisite intensity when the time of putting those eyes out is reached in the closing stages of the story. Fortunately, Kishore, whatever his other shortcomings, has remarkably fascinating eyes and he has made very good use of them in the title role of "Veer Kunal."

Recruit Shashikant of Gummidipundi, has had film experience already but he wants to stage a come-back in Hindustani pictures.

Usually Indian film directors do not realise the thematic symbols of their stories and often these symbols are lost in the picturization because of lack of special emphasis. Of all people, Shantaram has made this mistake in "P. P. A. Dera." This picture was a story of eyes mainly and yet Shantaram lacked the imagination to emphasize this principal symbol of his theme. In this respect Kishore beats Shantaram hollow, for, Kishore has used his main symbol cleverly and with correct emphasis and imagination throughout the picture.

Coming to the story proper, its main flaw lies in the too serious approach of the writer in his treatment of the theme. The entire subject is developed in a classical strain, providing very little relief or relaxation. The picture, therefore, becomes rather a heavy entertainment and more so with Kishore's realism in direction often bordering on morbidity. The scene in which Kunal's eyes are put out is so realistically portrayed on the screen, that nervous women almost scream at the sight. It is great art in places, but is it pleasant entertainment?

The director has used a lot of footage in the introductory stage of the story providing several moments of drag before the interval. But after the interval the story gathers some overwhelming drama which travels at a terrific speed till Kunal delivers his beautiful oration in Ashok's court. At places breathless suspense is maintained and one is almost swept off his feet in sympathy with Kunal who

stoically goes through a number of inhuman tortures.

A LEGEND OF HISTORY

The legend of Kunal dies hard. There is nothing in history to prove that Ashok did have a son named Kunal. Leading historians describe this story as a persistent belief while mentioning Tishyarakshita as the young wife of the old emperor Ashok. We are inclined to believe the subject to be an allegoric theme of human passions appearing in the myths of all lands and races at different times.

The screen story in a nutshell is that Kunal was the favourite son of Ashok beloved by all, the father and the people. When the story opens Kunal is a motherless son loved by his step-mother, Kuruvaki.

All is happiness and peace in the empire until Tishyarakshita comes as the young bride of the Emperor. This is the bad woman of the story who gets attracted by the fascinating eyes and the youthful charm of Kunal. Very soon her desires begin to take morbid shapes and she chases Kunal from place to place to console her lust. But Kunal, whose character was the sheet-anchor of the Mauryan dynasty, rebukes his step-mother in no uncertain language. Frustrated in her desires and stung to the quick by the rebuke, Tishyarakshita soon becomes a dangerous woman with vindictive plans. She starts persecuting Kunal from day to day till the climax of putting out his eyes is reached. Too late does the Emperor come to know of the tragedy and the truth behind it but when he does know the vicious butterfly is soon consigned to the burning flames.

KISHORE AND SHOBHANA TRIUMPH

The production values of the picture are not uniform. In keeping with his pioneering spirit of enterprise, Kishore Sahu has taken a new man for camera work. This man has given good results in steady shots but has stumbled a bit in pan and trolley shots. Besides, Kishore's psychological requirements in the use of the camera seem to have put too much strain on the maiden enterprise of the cameraman. The sound recording is not quite happy in places. The sets look good without intruding either on the theme or on the audience.

The best part of the picture is the direction which is very imaginative and slick in the latter half of the picture. In the earlier half the story moves a bit laboriously owing to a slow script.

From the players, Kishore, Shobhana and Durga Khote give a good account of themselves.

Kishore fits well the title role of Kunal and does a lot of clever eye-work. In the final emotional sequences, Kishore speaks and acts with rare feeling and takes all the sympathy of the audience. Supporting Kishore is Shobhana Samarth who gives almost a classic portrayal as "Tishyarakshita". Never before has this woman acted so well. She succeeds in creating hatred for the character she plays and by her realistic villainy secures for the hero a large measure of sympathy. Shobhana has given her best performance which she seems to have kept as a family secret all these years during which she has been making faces at us through the masks of Seeta and Taramati.

Durga Khote does justice to her role of the good-hearted and loving

(Continued on page 68)

Here's a Thriller with Songs and Emotion---

HILAL FILM CORPORATION'S
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PUTLI - MUNSHI KHANJAR - HABIB - AZIM - MANCHI TOOTHI -
MAQBUL - RAZI AND **MASTER BACHA.**

Director:
A. R. ZAMINDAR.

Producers:
JABIR HYDERABADI - YUSUF MERCHANT
and N. M. AFRICAWALLA

Music:
NISSAR BAZMI

Production in charge:
A. R. RIZVI and KAUSAF

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VEENA—

This popular artiste of the Punjab will be seen once again in "Heer Ranjah", a love theme of the Punjab, produced in Punjabi and Urdu by K. Asif.

RAMNIK PRODUCTIONS (Bombay)

Producer-director Mazhar Khan is having a very busy time supervising "Naiyya", a social story featuring himself with Munnawar Sultana, Anwar and Balakram. The picture is being directed by Aslam Noori.

MAZHAR ART PRODUCTIONS (Bombay)

Defying all the shortages, whether in raw films or in studio floorspace, Producer Mazhar Khan has already started a new picture called "Sona" (Gold). This picture will be directed by Mazhar Khan himself and its theme revolves round the story of the present-day people of the world and their greed for money.

AMAR PICTURES (Bombay)

Producer-director Baburao Patel is now taking the final sequences of his social story "Gvalan" starring Sushila Rani and supported by Trilok Kapoor, Bipin Gupta and others. This picture is reported to be having lilting tunes mainly composed for popular appeal.

MURLI MOVIETONE (Bombay)

Director Ram Daryani is reported to have completed all his indoor shooting of his new mythological story "Shravan Kumar". In the first week of the next month he is expected to leave on an all India tour for taking out-door shots of the different shrines of the Hindus which were visited by the hero of the story. This picture features Chandramohan, Mumtaz Shanti, Pahari Sanyal and others.

RANJIT MOVIETONE (Bombay)

Director Kidar Sharma's "Mumtaz Mahal" went off the Royal Opera House more quickly than expected. It is said that the picture failed to attract in Bombay. Another picture of Kidar Sharma called "Dhanna Bhagat" has taken its place and is also reported to be having a rough passage.

At the studio, they have a number of pictures in making. Principal among them are: "Prabhu-Ka-Ghar" directed by Vajahat Mirza and starring Khurshid and Trilok Kapoor; "Chand Chakori" featuring Mumtaz Shanti and Surendra and directed by Kidar Sharma. "Dharti" featuring Mumtaz Shanti and Trilok Kapoor and directed by Manibhai Vyas; "Rajputani" directed by Aspi, starring Veena and Jairaj; "Phoolwari" starring Khurshid and Motilal and directed by Chaturbhuj Doshi; and "Seeta Haran", a costume subject, with the old mythological story.

The picture for which a lot is said and which is now ready for release is "Moorti", a social story, featuring Khurshid and Motilal and directed by Chaturbhuj Doshi.

AZAD PICTURES (Bombay)

Director Balwant B. Dave, once a cameraman, has jointly floated this concern with S. H. Tarani and has taken up "Namak" as the subject for first production. This is evidently a story with a social theme showing the loyalty of workers for the salted bread they earn. The picture features Bhim, Dilawar and Dulari, and Balwant himself will be directing the same.

NATIONAL STUDIOS LTD. (Bombay)

National Studios Limited, having rested on their oars for a long time, have now begun a new production called "Inqualab". It is a colourful story of mediaeval times giving an argument on behalf of democracy. The picture is already being shot in the indoors.

JAYABHARAT PICTURES LTD. (Bombay)

This is one more production company which is going to be a feature of the post-war reconstruction period in the Indian film industry. They have started a social picture called "Rasili" which, they tell us, is a musical comedy

It seems to be a wedding with a gun with Sushila Rani as the bride and Trilok Kapur as the groom in "Gvalan", an Amar picture produced and directed by Baburao Patel.

Bhudo Advani is in trouble in "Pehli Nazar" a costume story of Mazhar Khan.

of a rare type. The picture is being directed by Kishore Sharma and the music is being given by Hanuman Prasad, whose work in "Draupadi" was so much extolled. The story features Radha Rani and Kanhaiyalal and is being supervised by Karan Chand.

STANDARD PICTURES CORPORATION (Bombay)

Final and finishing touches are being given to "Bairamkhan", a historical subject from the Moghul times. This picture which is directed by Gajanan Jagirdar has already gone through a terrific struggle through its different production stages and one almost sympathises with Producer Havewalla for the obstacles he had to surmount in his very first essay as a producer. The cast of the picture includes Gajanan Jagirdar, Mehtab, David and many others, and it has a splendid background of historical settings built in the Minerva Studios of Bombay.

NEPTUNE FILMS (Bombay)

The latest from this production company is the news that "Silver Queen", a stunt thriller, has been completed by Raja Yagnik. The picture features Navinchandra, Madhuri and many others. Another picture under production is called "Tilasmi Heera" which is directed by A. M. Khan.

DUGAL PICTURES (Bombay)

While these people are continuing with their shooting of "Haqdar", a social story of Muslim life, under the direction of Rafiq Razvi, they are consolidating plans for future production by purchasing photographic and recording equipment.

"Haqdar" features Harish and Najma with Anita Sharma and H. Prakash in the supporting cast.

PRAFULLA PICTURES (Bombay)

Inspite of having two pictures on hand under his direction, Producer-director K. Winayak is now shooting the final sequences of "Subhadra" a mythological subject treated in a humorous manner. The picture features Shanta Apte and has Yakub and Ishwarlal in the supporting cast.

VASWANI ART PRODUCTIONS (Bombay)

Encouraged by the success of romantic stories, these producers have begun the preliminary preparations of "Sassi Punnu" under the direction of J. P. Advani . They have selected Geeta Nizami as the lead in the picture.

ADVANCE FILM EXCHANGE (Bombay)

This influential firm of distributors who have secured the exploitation rights of "Ghar", are pretty happy about their acquisition, because this picture, which is produced by Sunrise Pictures of Bombay, has been giving a good account of itself at the Majestic.

NEW TALKIES LIMITED (Calcutta)

News comes to us from Calcutta

Bipin Gupta makes screen history by his wonderful performance in "Gvalan" a picture directed by Baburao Patel. Here he is, with the inimitable David and Madhuri, hot over a hot tea.

that Director P. C. Barua has been able to complete the shooting of "Pahechan", and by the time this appears in print the picture will have been censored. In the cast we find Barua, Jamuna and Maya Bannerjee with Ahindra Chaudhary in a principal role.

CHANDRA ART PRODUCTIONS (Bombay)

After providing a lot of variety in village shots and other atmosphere, Director Nanubhai Bhatt has been able to complete his social story called "40 Crores". The picture features Nirmala, Arun, Yakub and many others who are expected to give a good account of themselves.

HILAL FILM CORPORATION (Bombay)

This is a new producing company which promises to be a feature of the vigorous film activities in the post-war

Manorama plays a pathetic role in "Rehana" a picture of Girdhar Bahar Productions.

reconstruction period. Their maiden picture will be called "Hai Jani" and will have Chandrika and many others in the cast. The picture is being directed by A. R. Zamindar.

LUCKY FILMS (Bombay)

Producer K. L. Kahan reports that he is now doing the final shooting of his two thrillers "Nishana" and "Khooni." Both the pictures feature Rajrani and Navinchandra and are expected to provide a lot of thrills as these are stories with speed and action. The next picture planned by them is called "Phansi."

FAMOUS FILMS (Bombay)

Great preparations are afoot at the studios of the Bombay Talkies secured by Producer Shiraz Ali Hakim for the production of "Mughal-E-Azam", a story of the times of Akbar. This picture which is being directed by Asif has Veena, Chandramohan and Nargis playing the main roles.

INDIA FILM CIRCUIT (Bombay)

One of the several pictures controlled by this firm of distributors is "Hamjoli" which is being produced for National Theatres by Messrs. Ismail Memon and Luqman. It is a social story featuring Nur Jehan and it will be soon ready under the personal supervision of Producer K. Abdulla.

JAGRITI PICTURES (Bombay)

It is a strange coincidence that when "Desert Song", a picture produced by Warner Brothers has been released in Bombay, another one produced by an Indian company and called "Song Of The Desert" should be released at the Kamal Talkies in Bombay.

We are told that this picture presents some classically spectacular shots of desert life in the country.

KAHAN ART PRODUCTIONS (Bombay)

Director K. L. Kahan has evidently started this company as his very own for production purposes. The maiden production of this company will be a social story called "Mahiya" which is being produced in Punjabi

Ram Daryani's intellectual height is greater than his physical one. In the past he has directed some good pictures, but recently he has been found with a slight swelling in the head. That is the malady that stops further improvement. Ram has the stuff of a good director and we hope he uses some of it in "Shravan Kumar"

(Continued from page 54)

America. Don't try it in India. Follow the following natural method: Take a tumbler of cold, clean water and blink your eyes several times for three minutes, night and morning. This tones up the tiny muscles under the eyes and with perseverance you will miss to find the puffing in the mirror one morning. With women all beauty defects are found with the mirror.

Like everything else, the eyes also need regular exercise to keep them fit. Try this one, twice daily—morning and evening: Open the eyes wide and role the blacks from side to side and up and down and around the white globes a dozen times. Stop and close the eyes completely for a minute. Do this six times and see how you feel.

Winking is also a good eye-exercise, but it is a risky affair in the open with our college boys about. Some of these lip-sticked fellows—this is the new college vogue—have eyes with X-rays that penetrate even the privacy of ladies' cloak-rooms and it is always safe for women to wink in their own rooms with the blinds down.

That is enough about milady's eyes. If she wants more of these hints she had better wink to me next time out.

Alice Faye is reported to be reading the script of "Fallen Angel". It seems to be written on the bald plate of Director Otto Preminger of 20th Century Fox.

and is expected to be ready in the month of March. In the cast we find Kundanlal, Rajrani and Nawaz.

VICTORY PICTURES (Bombay)

Though this company is not so well-known in the country, it must be mentioned that they have produced pretty good pictures in the thriller variety. Their next will be called "Black And White" under the direction of S. M. Raza and featuring John Cawas, Dilawar, Surekha and others. Another picture they have in view is called "Fighting Girl."

EVERWIN PICTURES (Bombay)

It seems people are busy not only producing new pictures but also starting new production companies. This new company has a maiden picture in hand called "Vafadar" under the direction of S. M. Raza. Still another one which they hope to produce pretty quickly is called "Bevafa."

BRIJ PRAKASH PRODUCTIONS (Bombay)

Taking the story of Munshi Khanjar, Director Nari Ghadiali is producing a thriller called "Pick Pocket". The picture is chaperoned by Brijmala, a woman producer, and features Navin Yagnik and Rajrani.

FILMISTAN LIMITED (Bombay)

By the time this is in hand, the producers of "Chal Chal Re Nav Jawan" will have released in Bombay, at the Roxy, their new picture "Shikari." This picture stars Ashok Kumar supported by Veera and Paro, two new-comers to the screen. The former is a Parsi lady from Indore and was recently married to Mr. Mohsin Abdulla.

Two other pictures in making are called "Safar" featuring Shobha and Kanu Roy and 'Mazdoor' featuring Indumati, Veera and Nasirkhan.

Still another picture that is likely to go into production almost immediately is tentatively called Production No. 5 at present. The distinctive feature of this picture will be that it will be produced by Ashok Kumar, for the first time as a producer.

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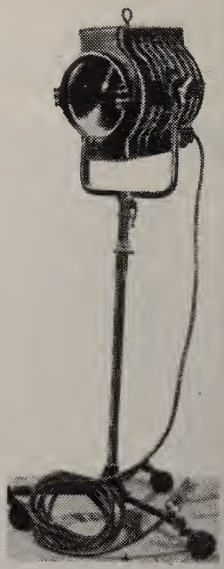

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NAS 189/5

"Tadbir", A Jayant-Dave Jumble!

Mubarak Gives An Excellent Performance!

Last Days Of Saigal!

Long before anything else can happen to you in this picture, the tragedy of Saigal comes home. Years ago when the New Theatres discovered Saigal, the Indian screen secured overnight its most emotional singer with the proverbial golden voice. Saigal soon became the ambition of every musician in the country. Every young man and woman in the country crooned Saigal's famous songs and within a year over a million throats sung Saigal's popular hits in every nook and corner of India. Saigal has never been a big musician. He had only the divine gift of a glorious voice the like of which has not yet been heard on the Indian screen. We doubt whether the ever genial Saigal ever had any enemies, but if he had some, even they could not have wished any ill to his unique voice. Saigal's voice was considered to be a nation's pride. And justly so. For years he thrilled millions and brought new music into a country that was just becoming unmusical. Saigal must have inspired thousands to learn music and no single person has contributed more to the popularity of Indian music than Saigal has done during the last 10 years.

But the man whom Divinity had blessed with such a rare gift proved a bad artist with his own life. He does not seem to have realized yet that life's greatest art is life itself. Today he croaks like a sick frog when once his incomparable melody would fill the theatre with thrilling subtleties of human emotions. Though Saigal still stumbles through a weary existence, he is really dead. No longer do we see in him that little spark of Divinity which had given this man a glorious opportunity to entertain a willing nation of millions. Saigal is dead. But his song will live for many more years till we get another Saigal.

TADBIR

Producers: Jayant Desai Productions.
Language: Hindustani
Story: Mohanlal Dave
Songs: Swami Ramanand
Dialogues: Munshi Sagar Hussein
Photography: Dronacharya
Sound: M. C. Bhalchandra
Music: Lal Mohamed
Cast: Saigal, Suraiya, Salvi, Mubarak, etc.
Released at: Krishna. Bombay.
Date of Release: 16th November 1945
Director: JAYANT DESAI

That's a woman and a dancer. She is called Rufi and we shall see those 'curves' in action in "Rehana" a picture of Girdhar Bahar Productions.

In "Tadbir", a social story produced by Jayant Desai, Mubarak seems to have gone blind. And that is a pity seeing that he has done good work after a long time.

Coming to the picture, we find that this fellow, Jayant Desai, seems to be a very unreliable guy. In "Chandragupta" he had shown definite signs of improvement not only in the technique of production but also in harnessing the motion picture for some purpose.

In "Tadbir", he seems to have gone back to his old game of cheap, inconsequential stuff to woo the masses.

STORY AGAINST FATALISM

"Tadbir" is a story in which there is enough material for 50 more stories. In almost every reel there are at least four such situations on which a full-length screen-play can be easily written. Logic and reason usually never strike Jayant Desai and such a possibility is very remote when Mohanlal Dave conspires with Jayant to give us a picture.

It is no wonder therefore that "Tadbir" is a huge jumble of ideas revolving round a fast moving tempo. The Jayant-Dave team does not need pictorial sequences to introduce characters or sequences in a picture. In this picture they have given a sister to the heroine, made her widow and dropped a child in her arms, all in

a single dialogue. This widowed sister springs up so suddenly in the picture that at every dialogue thereafter people expect some more relatives to turn up.

Dr. Kanhaiyalal, as a child, loses his father and is adopted by a dancing girl, with his own mother acting as his ayah. We are shown that at the time of his birth, an astrologer had prophesied that Kanhaiyalal's was an ominous entry into the world and that he would bring bad luck to his parents, death to his elder brother Jwala Prasad, would use a knife often and end his life on the gallows.

Jayant and Dave, obsessed with their theme, didn't bother to worry about an accepted superstition amongst the astrologers not to forecast anything about any new birth till the proverbial twelve days have passed and the child has been christened. They have used astrology merely to prove their theme.

Now with this prophesy on hand, the writer proceeds to prove that man can change his destiny with character and perseverance. So the murderer's knife soon becomes a surgeon's knife for which the hero continuously struggles.

From the father's home, Kanhaiyalal passes to the dancer's quarters. But there again pursued by the villainy of Jwala Prasad, Kanhaiyalal loses shelter because the dancer is soon killed and Kanhaiyalal's mother is sent to jail for 20 years to permit the story to proceed without unnecessary interference. Kanhaiyalal now takes shelter with Bharatram, a blind old servant of his father, without any one knowing whose child Kanhaiyalal was. There he grows from a child into a man and becomes a doctor and also meets the heroine, Nirmala, the younger daughter of Bharatram.

Goaded by the astrological forecast that Kanhaiyalal would be the cause of his death, Jwala Prasad still persecutes Kanhaiyalal, now a doctor.

Between the romantic interludes of Kanhaiyalal and Nirmala and the villainous enterprises of Jwala Prasad, the hero goes through a number of sketchy and unconvincing adventures, till it all ends well as usual with Mohanlal Dave having convinced himself and perhaps Jayant Desai that the theme was proved to the hilt.

MUBARAK'S PERFORMANCE

The production values of the picture are rather hurried and crude. The music is not happy. Sound and photography are indifferent throughout. Almost every item of production seems to be a clumsy job done in an unholy hurry. The direction is far from being suitable or satisfactory.

From the players Mubarak has given an excellent preformance in the very sympathetic role of Bharatram, the blind servant. One wishes, however, that his make-up had shown some age with the years skipped through in the story. It seems Bharatram had a rare gift of good health and looked the same even after a lapse of 20 years. In any case Mubarak's good performance is very welcome after a long time.

Saigal is asked to play the role of a 24-year-old medico. He looks exactly double the age in the role of Dr. Kanhaiyalal. The poor fellow tries to act but most of the time he seems to drag his half-dead body. What he sings is no longer music.

Suraiya is not at all bad as "Nirmala", the heroine of the story, while Salvi does justice to his role of the villain in the traditional manner. From the rest Jilloobai does very well as "Parvati", the mother of Kanhaiyalal, though at times she over-acts terribly.

Well, "Tadbir" is tolerable in parts if you don't look the gift-horse too closely in the mouth. After the interval the story succeeds in gaining some grip which helps to keep the spectators in the chair much against their will.

Mehtab and Jagirdar play together in "Bairamkhan" a Moghul story of Standard Pictures.

VEER KUNAL

(Continued from page 61)

Kuruvaki. She hasn't much to do but what little she has to do she does very well.

Mubarak as Ashok displays an emperor's gluttonous abdomen. At best he looks stupid and unconvincing. His appearance sent a ripple of laughter through the audience every time.

The most disgusting contribution to the cast was, however, made by Nila Nagini in the role of Kanchan Mala, the wife of Kunal. This woman looks hideous and repulsive on the screen and seems to nurse a lunatic expression in her eyes. She acts stupidly and speaks more stupidly. She is supposed to play the royal princess—the consort of the most popular idol of the Mauryan times. Her appearance as such is expected to be if not fascinating at least pleasant and charming. Nila, on the contrary, shocks the eye unbearably by her ungainly appearance on the screen. The genius of Kishore Sahu seems to have gone begging while selecting this cast and he can never be excused for this outrage on our idealistic notions about the ancient women of our country.

In fine, "Veer Kunal" is a picture more for the intellectuals than for the masses—though the crowds have a lot to see and feel in the concluding emotional sequences.

"Ek Din-ka-Sultan" Becomes Good Entertainer !

Popular Picture Draws Crowds

Using the tiny historical incident reflecting on the generous and loyal character of Emperor Humayun, Producer Sohrab Modi has given to the filmgoers some fine entertainment in "Ek Din-Ka-Sultan'.

This picture has the usual historical grandeur for which Sohrab has quite a name and though there are a few flaws here and there, one must welcome "Ek Din-Ka-Sultan" as a worthy contribution to the quality output of our film industry.

THE USUAL ROMANCE

Primarily it is the story of a soldier of fortune. Nizam, a brave, hail-fellow-well-met type of a soldier, rescues Kauser, the daughter of Sher-e-Koh, a Mughal Sardar, from a fire. They fall in love with each other and soon start doing heavy breathing. Nizam has Azim, a water-carrier, as a friend and he lets his love-sighs on him, while Kauser intrudes on her favourite maid Sambul.

When Sher-e-Koh comes to know of this romance, he frowns at it and soon working himself into a rage on a flimsy reason, sentences Nizam to be beheaded.

EK DIN-KA-SULTAN

Producers: Minerva Movietone
Language: Urdu
Story & Dialogues: Agha Jani Kashmiri
Songs: Walli Saheb
Music: Rafiq Ghuznavi & others
Photography: Y. D. Sarpotdar and another
Recording: M. Eduljee
Cast: Mehtab, Wasti, Sadiq Ali, Ghulam Mohamed, A. Shah, Shanta Rin, etc.
Released At: New West End, Bombay.
Date of Release: 2nd Nov. 1945

Directed by:
SOHRAB MODI

Ashok Kumar and Paro are together in an exciting spot in "Shikari" produced by Filmistan.

Motilal looks a better Burmese than Indian in "Moorti", a Ranjit picture.

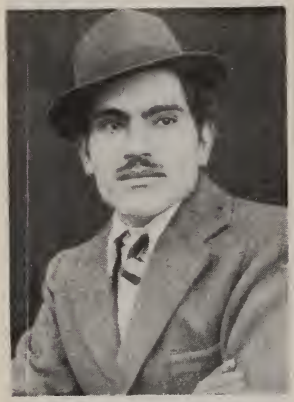
But heroes never die so easily and at the last minute, Emperor Humayun's coincidental journey through the streets saves the Nizam's life.

There is now a war in which Humayun's life is saved by Nizam who is promised a boon in exchange by the Emperor. This incident has been slightly changed to suit screen purposes Ferishta (Briggs II pp. 88) mentions a professional water-carrier who threw his 'masak' to enable the Emperor to swim across and was in turn allowed to sit on the Mughal throne for half a day. Sohrab gives the opportunity to the hero who, though a professional soldier, is at the time in the army as a water-carrier. Not much harm done, as the incident is not misused.

The romance between Kauser and Nizam now takes a tragic turn with the girl's father thinking of getting her married to some one else. Matters become desperate and Nizam goes to the Emperor to ask for the fulfilment of the boon. Humayun puts him on the throne for a day and matters soon reach a solution in which the hero gets his girl.

WELL-DIRECTED PICTURE

The picture has some beautiful production values, especially in sets and shot executions. In parts the story is very well shot, though the photogra-



Recruit S. H. Mufti of Hussan Manzil. Babu Mohalla, Sialkot Cantt. wants a chance as a character-actor.

phy is inclined to be a bit hard throughout. Sound recording is reasonably consistent. The music of the picture is not so attractive but the song compositions of Walli are quite good. The picture has fine dialogues, thanks to Agha Jani Kashmiri, who is fast becoming an intelligent writer. The technical direction of the picture is impressive. The story direction, however, leaves some scope for improvement. Some sequences seem to have been dealt in a sketchy manner by Sohrab. This may have been due to the footage restrictions. "Ek Din-Ka-Sultan" was a picture that should have been given extra footage. And yet, on the whole, Sohrab's work as a director is quite satisfactory, seeing the acting material he had in hand.

With the exception of A. Shah and Ghulam Mohamed, the other artistes do not seem to fit the characters properly. In the role of Kauser, Mehtab looks anything but young and marriageable. Nevertheless, she gives a good performance despite her age-handicap, which is too obvious in several shots throughout the picture. One finds it difficult to associate youthful romance with the dowager-like personality of Mehtab. Wasti in the role of "Nizam" doesn't seem to have got out of his Kardarish mannerisms which were so much in evidence in "Sharda". This fellow has gone fat now and looks more like a weight-lifter than a glamour boy.

Sadiq Ali looks a poor "Humayun", slight and without dignity. His face has never acted so far and one did not expect it to express now. So he doesn't disappoint in the tiny role which he plays. Ghulam Mahomed fitted the role of Sher-e-Koh very well but he seems to have lost his old fire now-a-days.

The best work in the picture is given by A. Shah in the role of 'Azim', the water-carrier. He practically lives the role and succeeds in winning everyone's sympathy. From the rest Shanta Rin attracts as "Sambul". At places she steals the situations from Mehtab.

In short, "Ek Din-ka-Sultan" is certainly a picture worth seeing if not for any historical revelations, at least for some good entertainment.

"Zeenat" Presents Popular Emotional Theme

Noor Jehan Gives An Excellent Performance

We have always held that independent producers give better pictures than several so-called experienced studio-owners. "Zeenat" proves this statement once again.

"Zeenat' is a very likeable picture which does not intrude or bore while entertaining throughout. It isn't a picture to go crazy over and yet there is nothing objectionable in it. It has a story with plenty of human appeal which succeeds in winning the sympathy and approval of almost everyone.

FAMILIAR THEME

In a way the plot is old and very familiar, having been shown on the screen in many pictures.

Zeenat, a girl from a good Muslim family, gets married to a boy she loves. But on the wedding day itself, the bridegroom falls from the horse-back and is carried inside in a dangerous condition. The marriage is, however, consummated that night, with only the brother of the bridegroom having knowledge of this, and the next day the man dies leaving Zeenat an enceinte widow. Very soon people in her family come to know of her delicate condition but not accepting her version of the consummation, they brand her as being a bad woman and chase her out of the house. Zeenat goes to her father's house and there gives birth to a daughter. Here again her step-mother makes it impossible for Zeenat to live. In desperation she takes the little one to the grave of her husband and leaving the child there goes to commit suicide. Her love for the child, however, makes her change her mind but when she returns to the grave-yard, she finds the child missing. She sets on a frantic search. The child is picked up by the brother of Zeenat's husband and later passed on for keeps to a Hakim's childless family.

In the city garden Zeenat spots her baby and follows her ultimately to take post in the family as the nurse of her own baby. Years pass and the little one now grows into a woman. She is called Saida. Saida is now to be married to the son of Zeenat's husband's elder brother. In the midst of the festivities Zeenat is recognised and the old animosity against her is for a while revived. The younger brother of her husband, a cynical philosopher who knew of the consummation of Zeenat's marriage, turns up a bit too late and re-establishes Zeenat's character. Zeenat has by this time taken poison and is on her death-bed where Saida claims her mother before Zeenat dies in the midst of every one's repentance. The story has a pathetic ending.

ZEENAT

Producers: Eastern Pictures
Language: Hindustani
Scenario: Khadim M. Din
Songs: Quadri, Nakhshbali and Shaven
Music: Mir Sahib and another
Background Music: Rafiq Ghaznavi
Photography: P. Issac
Audiography: S. C. Patil
Cast: Nur Jehan, Yakub, Shanta Rin, Karan Diwan, Dixit, Naseem, Shah Nawaz, etc.
Released at: Super, Bombay.
Date of Release: 16th Nov. 1945
Directed by:
SHAUKAT HUSSAIN

SHAUKAT'S GOOD WORK

The production values of the picture are mostly crude. The photography is indifferent and the sound recording is also not good. Nur Jehan's songs have suffered considerably owing to careless recording. The technical work does not provide a good certificate to the Shree Sound Studios who were till recently, known for good work. A couple of tunes are quite appealing seeing that they suit the situations well. The song compositions, however, are combinations of ideas from elsewhere. And yet some of the lines succeed in taking the popular applause.

Shaukat Hussain has handled the human story pretty well throughout but he seems to betray a lack of technical finish. He should study shot compositions and the use of the camera for accentuating psychological aspects of the drama. Seen as a whole, however, his direction must be said to be pretty satisfactory.

NUR JEHAN SHINES

From the players, Nur Jehan beats every one hollow by carrying the picture to success on her formidable shoulders. In the main title role, Nur Jehan gives an excellent performance and takes all the sympathy till the end. Yakub has a small role to play and he does it very well as usual. Shah Nawaz has not much to do. Dixit, one of our first-class comedians, is wasted on a tiny deaf-and-dumb role. The rest in the picture are not bad.

The picture has a good human theme, though familiar, and should appeal to almost every one. "Zeenat" is a picture worth seeing.

Ratan Bai is quite repentant in "Dharma" a social story of Star Productions.

"Kaise Kahun" Presents Propaganda Stuff

Beautifully Framed Picture With Thin Story

Producer Dalsukh Pancholi has now began to intrude upon us as a story-writer. This is, we guess, his second attempt at story-writing for the screen. His first, we think, was "Dassi', very much a pick-pocket job from different foreign pictures. Well, "Kaise Kahun" is also a patchy affair with the stink of propaganda in it.

Technically, this picture is a pleasant sight to see and had it not been for its very thin story material substantially poisoned by its propaganda sprinkling, the labour of its art-conscious director would have been better rewarded with more enthusiastic public support.

As it stands today, "Kaise Kahun" is quite a pleasant pastime without anything in particular to remember or to take home.

THIN STORY MATERIAL

The story has a doctor with three children—a son and two grown-up daughters. The son is expected to return safe from Burma but is killed in a misadventure by Pradeep—the hero, without knowing the man's name or whereabouts. Coincidence brings Pradeep to the doctor's house for a night's shelter and there he meets his heroine, Geeta, and falls in love with her. She also obliges in return. The guest of a night soon becomes a pretty permanent attachment.

Romantic interludes follow as usual and these are punctuated by Basanti, the younger sister who also likes Pradeep to love her sister. The usual villain is introduced here in Chandrasen, a crooked zamindar. No one knows for a long time what has happened to Sagar, the only son of the doctor. On this flimsy circumstance, the whole mystery and the entire romance keep revolving for a long time. The villain, as usual, comes to know of it and soon spills the beans. For a time, there is a general air of mourning and misunderstanding. But love clears the clouds in a minute and Pradeep gets his girl.

It is a waste of talent for Director Moti B. Gidvani to laboured over this story to frame it beautifully. Almost every shot is well-taken and as much as he could do with the flimsy story material has been done to secure the maximum effect.

In the centre is the new boy—Kamal Zamindar, who plays the title role in "Dhanna Bhagat."

KAISE KAHUN

Producers:	Pancholi Art Pictures
Language:	Hindustani
Story:	D. M. Pancholi
Dialogues:	Akhtar Hussain Raipuri & another
Songs:	Moti
Music:	Amar Nath
Photography:	M. N. Malhotra
Sound:	Ishan Ghosh
Cast:	Ragini, Jagirdar, Akhtar, Najamul Hussain, Durga Mota etc.
Released at:	Imperial, Bombay.
Date of Release:	16th Nov. 1945

Director:

MOTI B. GIDVANI

The dialogues are well written though the situations provided are poor. The songs are not very happy compositions. The music is just Punjabi with a lot of jumpy rhythm and no emotion in it. It becomes terribly boring and one feels that a single tune is being sung throughout. Some of these Punjabi music directors must be shot dead. Sound and photography are pleasant throughout. Back-projection shots are exceptionally successful at places.

AKHTAR ATTRACTS

From the players little Akhtar, who has now become quite an attractive little woman, gives a nice performance as "Basanti" Ragini is better photographed than ever before but does nothing much by way of acting in the heroine's role. Najmul Hussein as the hero looks no better than an over-fed owl. What little appeal this picture could have had was entirely lost by the appearance of this man in the main role. Even Dalsukh Pancholi could have done better work in the hero's role. Jagirdar's work as the doctor lacked imagination. He gives rather a mechanical performance without any heart in his job.

Well, to end it all, "Kaise Kahun" is not such an awful time-killer. It can be tolerated if you are in a generous frame of mind. Technically, it is the most polished picture Pancholi has given so far.

"Amrapali" Is A Beautiful Waste Of Film

Artistic Picture With No Story

Sabita Devi Looks More Old

Director Nandlal Jaswantlal still does not know why motion pictures are made. He is still under the impression that the huge amounts spent in producing motion pictures are intended merely to show camera craftsmanship or to emphasize the beauty of sets. This is rather a stupid attitude seeing that all over the world people are telling great human stories through the film medium while Nandlal is presenting broken branches and artistic shadows on the screen, driving into the background the human characters which have been assembled to tell a story in human values.

Nandlal seems to be a good-hearted stupid man who has stubbornly refused to learn and has persevered in his silly unimaginative method of story-telling for years. Nandlal must realise the supreme fact that a good director is the one who tells the human story effectively. Sets, camera-craftsmanship, costumes and other artistic beauties of a picture are merely contributory aspects of the main human story. These are all intended to help the story and not to push the story out of the picture.

AMRAPALI

Producers: Murli Movietone
Language: Hindi
Story: Ramchandra Thakur
Dialogues: Munshi Dil
Music: Saraswati Devi
Dances: Shirin Vazifdar
Photography: Fali Mistry
Sound: Ramesh Desai
Cast: Prem Adib, Jeevan, Jagdish, Badriprasad, Sankatha Prasad, Sabita Devi, etc.
Released at: Roxy, Bombay.
Date of Release: 2nd Nov. 1945

Directed by:
Nandlal Jaswantlal

Unfortunately this is exactly what Nandlal has done in "Amrapali". He has given a beautiful picture pictorially but in doing so he has pushed the human characters so much into the background that they could not come forward to act and tell the human story. "Amrapali', therefore, becomes a boring experience in the midst of a dead museum of beautiful sets. And because the human characters are sabotaged in this manner, even the beautiful museum of sets becomes a headache after the first half-hour.

Producer Kishore Sahu goes boating with Mrs. Sahu and little Kishore at Nainital, where he "was mobbed by girls", when on a holiday.

Recruit Mohd. Hashim of M. S. V. High School, Sultanpur, wants an opening as a film artiste. He is 5'-8".

STORY OF OLDEN TIMES

The story is adapted from the well-known novel, 'Amrapali' written by Ramchandra Thakur. The novel is a beautiful written human document but the motion picture is nothing of the sort. All the emotional spots in the novel are, as it seems, methodically wiped out in the picture. The screen adaptation is therefore very poor and heard through the poor dialogues of Munshi Dil, the picture leaves behind an annoying impression of extreme boredom.

We cannot understand how the producers came to the conclusion that our filmgoers were very much interested in the petty quarrels between two obscure states, Magadha and Vaishali of the Buddhistic times. Anyway here is the story which no one wanted.

The King of Magadha gives an ultimatum to the people of Vaishali either to welcome a war of conquest or to accept his suzerainty, which offer the people of Vaishali turn down and release their war commander, Abhayaraj, who was rotting in jail.

Abhayaraj is a great warrior but an incorrigible scoundrel. He wants Pali, the daughter of the Chief Minister, as his wife. This is, of course, resented by Pali's father, who, afer a few stammering sermons, dies in good time to give us all a relief during the rest of the picture.

Pali spits at the advances of Abhayaraj and subsequently falls in love

Recruit Sushil Chandra of 2 Malaviya Rd., George Town, Allahabad, has carefully studied the art of acting and wants just a trial.

with Bimbisar, the King of Magadha, who meets her in disguise. Pali's attitude enrages Abhayaraj who, invoking the aid of an old law, declares Pali to be a public woman as her beauty and talent only help to inflame the hearts of the people of Vaishali and cause strife in the state.

On the night of her marriage with the disguised Bimbisar, Pali is informed of her doom as a public woman.

At this stage Bimbisar's identity is revealed and we hear some strange philosophy of a married woman justifying her becoming a public woman on the grounds of patriotism rather than remaining married to an enemy. After this unconvincing philosophy Pali, who is pregnant, goes to the place where public women usually go and there she entertains one and all except Abhayaraj.

The world comes to a stop now till Pali gets a child. The great danger with which Vaishali was threatened also bides its time till Pali's son is grown up and is able to speak some philosophical dialogues.

Things gradually reach a climax in which a bogus war takes place and ultimately when Pali faces Bimbisar, things are suddenly and automatically adjusted after a philosophic lecture by the little son of Pali. If that brat had been born earlier we would not have been bored so long.

TECHNICALLY BEAUTIFUL

Technically the picture is beautifully framed, almost every second shot having been taken with great care. The photography, though inclined to be shadowy on the whole, is exceptionally good in parts. The sound recording, however, is not so happy. The sets overcrowd the picture and make the story a secondary affair. They also contribute to the general boredom by their frequent appearance. Too much of setting grandeur always tires the eyes. Some of the songs are well-tuned and well written. The dialogues are hardly appropriate and effective. At places some of them are just incorrect. The dance compositions of Shirin Vaiifdar are just too amateurish for words.

Recruit Chandur S. Advani of Rolson Road, Karachi, is 5'-8" and speaks Hindustani. He is strong enough to stand all the strain of film acting.

Nandlal's direction of the picture has not made any provision for action or drama. Both are, therefore, completely missing from the picture. Nandlal has directed the sets and the property very well and seems to have completely forgotten the story and its characters.

SABITA FAILS AGAIN

From the players Badriprasad in the role of a guru gives a good performance in a very tiny role. So does Sankatha in another tiny role and also Gulab. A good performance was expected from Jeevan in the role of "Abhayaraj". But he fails by indulging in Rasputin-like grimaces which do not impress. Prem Adib acts "Bimbisar" and apart from not looking a king he fails to do justice to the role. Imagine the well-rounded, soft Prem as a great conqueror. Jagdish spoils the picture with his funny mannerisms and his familiar way of delivering the dialogues, though in looks he fits the role of "Mahamantri".

Sabita Devi is supposed to be staging a come-back in this picture. Seeing her performance we are of the opinion that she shouldn't have taken the pains. She looks old and past the stage to play the leads. Her dialogue-diction insults the ears and her supposedly graceful actions are at best a disgrace. She doesn't act at all and when she starts dancing it becomes difficult to suppress a laughter. She is still making faces and eyes the old Sagar way, probably labouring under the belief that it is all that the screen needs. This artiste has failed completely and it will be a mercy if she retires from the screen instead of making a greater fool of herself in future.

The others in the picture are just of no account.

In fine, 'Amrapali' proves a terribly boring experience and the audience does not keep this a secret. The picture is a serious risk to those exhibitors who book pictures by giving minimum guarantees. This picture must fail at the box-offices because it has no entertainment at all.

Recruit K. Motilal of Wood Street, Karachi, is a graduate with leanings towards acting. He is 5'-9" without shoes.

Woes & Echoes

(This is the reader's forum as and when space permits. From the producer to the lay film-goer, every one can write to the Editor and ventilate his grievance. For every letter published in these columns, the publishers will pay Rs. 5/- Letters should be signed and marked "Woes And Echoes". Photographs of the readers will be published along with their letters, if convenient.—The Editor.)

OPTIMISM

"It is vexatious to watch Motilal, shwarlal and Surendra yet acting as heroes; I think they are already overdue for elimination from the Silver Screen. Can't our producers substitute new ones? I presume they can solve this problem through the medium of your magazine. Isn't it?"

BOMBAY. **D. Natarajan.**

FAR FROM SWARAJYA

"Can you please tell me why the cinema-halls showing Indian pictures are generally insanitary and noisy? It is only in these theatres that hawkers are allowed to sell pan-bidi, sweets, fruits, etc. which leads to a regular tiny market. This practice is strictly forbidden in the 'English" houses where one can enjoy a picture in quite a calm atmosphere. It becomes all the more intolerable when the hawkers go on shouting while a picture has begun but unfortunately there is no check."

NEW DELHI. **Ved Parkash Varma.**

ACCOMMODATING

"In most of our films we see that if the hero is to be beaten or molested, the villain or his agents wait for him to finish his song or whatever he is doing. Can't they be more realistic by showing the interference while he is still engaged?"

GAYA. **Syed Iftikhar Husain.**

IN WILDERNESS

"Now that the War is over, there is no reason why the IFI should continue producing pictures which have never been liked by cine-goers. The money spent by the IFI on production of pictures is only waste of tax-payers' good money. I feel film-goers in general and "filmindia" in particular should start an agitation and successfully bring about an early closure of the IFI.

"War propaganda picture production should also cease forthwith and our film line should revert to peacetime productions.

BOMBAY. **M. D. Viswanath.**

THANKS

"The disastrous fires at the offices of the Paramount Films of India, Bombay and Moti Mahal Theatres Ltd., Lahore resulting in the deaths of 19 and 12 persons are nothing but shocking tragedies. A public enquiry should be demanded to investigate the causes of fires and bring the saboteurs to book if any. It is a ghastly crime perpetrated upon the innocent persons who have been burnt to death. You have rightly taken the cause of the victims by asking the companies to compensate their families.'

KARACHI. **Miss Duru Advani**

OVERSEAS BLUFFING!

"Expert" Hirlekar, in a recent interview with the United Press of America in New York, disclosed that Mr. Walter Lantz of the Universal studios has predicted a great future in India for films. The "mission", Mr. Hirlekar declared, was "cordially" received by the Hollywood Yanks with whom they "discussed" everything connected with Indian film industry.

"In spite of your sincere appeals and warnings, these self-styled "experts" with no stake in the industry, which they profess to represent have staged a delegation stunt. Fortunately, three of them have already come back, without having the courage to face the Hollywood Yankees, who, thanks to "filmindia" know at least that these guys do not represent the Indian film industry.

If Mr. Hirlekar sincerely shares with Mr. Walter Lantz that Indian film industry has got a great future, the one and only help he can do is to "quit" this precious industry with all his "co-experts". It is an irony of fate that Indian interests are always represented abroad by the wrong kind of people.

BANGALORE. **N. S. V. Chalam.**

FAITH

"In its September issue the 'Caravan', a monthly magazine from Delhi, has hit 'Phool' hard, whereas your review of the picture was just the opposite. The two opinions were so contradictory as to have become a puzzle for the cinema-goer. I accordingly saw the picture and found that your com-

Sushila Rani has a role which is both frivolous and pathetic in "Gvalan". Here she is snapped in action with Trilok Kapur defending himself with a cigarette.

ments about the film are frank and correct and hence praiseworthy. I have marked the same in respect of your views about certain other films also and can say that "Filmindia", as it should be, is a good guide to the movies."

NEW DELHI. S. Chandra Jain.

IN PAKISTAN?

"Not minding the review of "filmindia" I deliberately insisted upon seeing 'Humayun', but to my utter disappointment, the picture was a stupendous failure. Throughout the picture I felt as if I was searching in vain for an oasis in a vast desert. I had not imagined even in dreams that

Is Meenaxi angry or frightened in "Akash Deep" of Jayant Films ?

a capable man like Mehboob could deteriorate to such a deplorable extent. Mr. Patel, where has the fellow lost his original brain?"

CAWNPORE. Savitri Devi Shukla.

YOUR WAY

"I often wonder why South Indian Producers are not coming forward to take their place in the great 'filmindia'. Not even a single South Indian picture is advertised in its precious pages. Either they are under a foolish 'inferiority complex' or some false propaganda is being made by interested film-journals of the South regarding the bold reviews of 'filmindia'. If the latter is the reason, I wish to declare that "filmindia" is something of an institution to the film-fans of South India.

"No doubt, the film industry in the South is in its infancy and it has to pass through many trials and tribulations before it takes its place in the Indian film industry. A grand total of a handful of fi.m stars, producers and directors exploit the industry here and educated classes, as a whole, think it a job for a couple of 'Bhagavathars' and 'Subbulakshmis.'

"Let the South Indian film industry look to the "filmindia" for its future and let it not, for God's sake, carry all its activities behind closed doors.

"I am pessimistic unless some miracle happens; for, we are "Dravidians" and Periyar E. V. Ramaswami Naicker is proclaiming to the world that the South is a separate nation and has nothing at all in common with the rest of India.

"Will you suggest a way out, Mr. Patel?"

BANGALORE. N. S. V. Chalam

ADVISED

"Mehboob's 'Humayun' a disgusting perversion of historical facts, is an utter failure. Not only is its music exceedingly poor but also the selection of Ashok as the hero who seems to be 'a square peg in a round hole' is devoid of all sense of discrimination and propriety. The director's over-zealousness to attach overwhelming importance to Hindu-Muslim unity betrays history. Will you please advise Mehboob to concentrate on social pictures if he wishes to maintain his reputation?"

NEW DELHI. Miss Shakuntala Khanna.

STAMP COLLECTORS

"Mr. R. K. Reshine's complaint about "Best Film Story Of The Year Competition" of National Studios is quite correct. I also sent my two stories, one with dialogues and songs and one without, and I sent them by registered post with acknowledgement due. After that they remained silent for nearly two months. I posted a letter but it resulted in no reply. Again I posted a letter with six pice stamps but this was also not replied. They kept those six pice in their pocket and are perhaps still waiting for some more pice to cover charges of pen, ink, and paper so that they may write."

BENARES. J. N. Bhartiya.

SOUTH INDIANS, EH?

"In some picture theatres in the South, people, who leave their cycles in the theatre premises and attend shows, are required to pay a fee ranging from 6 pies to one anna per cycle for safe custody. Won't it be a courteous service if the theatre-owners volunteered this custody without charging? Seeing Indian pictures is enough penalty without having to pay this extra tax."

NAGORE. N. Venkatesan.

LOOKS LIKE

Are our film producers in any way better than sheep? They blindly follow the formula of a successful picture! Mythologicals, Historicals, So-

Padma Bannerjee, a new comer introduces herself in "Moorti", a Ranjit picture.

cials are all over! Now lovers' stories are in vogue! They will dump these silly ones till we are disgusted with them. Have they no brains? Can't they think of producing good pictures? Is this land of 400 million souls barren of sufficient material for stories?"

BANGALORE. S. C. Sivananjappa.

TOO HUMAN A REMEDY

"My woe is that I simply want Indian Motion Pictures to move and thus do justice to their name. I hate their static quality, their lingering habit. They are heavy-gaited like toads. Our producers seem to put more faith in

Lauren Bacall is the other atom bomb discovered by America. Watch her bursting in "Confidential Agent", a Warner picture.

the jingling cavalry of the medieval times than in the atomic bomb. Our films smack of lassitude and lethargy which are so characteristic of the Indian life. May be it is due to the climate or may be because we hate to be speed-ridden. You may writhe in agony or choke yourself with impatience but the picture won't move because it has no reason to.

"Films like 'Shakuntala' and 'Kadambari' with such tremendous dramatic possibilities failed to impress because of this blunt refusal to move. Movement implies breathlessness, suspense and an emotional grip. And a picture which fails to provide these, no matter what other qualities it might have is bound to prove a drab affair. What could make our films shed their langour and move at a break-neck speed? Will a general whipping of the producers be of any help?"

RAWALPINDI. **Surrinder Singh Sarna.**

A SADIST! EH?

"Men are generally adored for their virtues; but I admire you most for your one weakness and that is your egoism. After the hard and unrecognized toil of the day "filmindia" affords me at least a few moments when I can freely indulge (vicariously of course) in the elevating pleasures of this last infirmity of a noble mind."

HYDERABAD (Dn.) **Ghulam Yazdani.**

HAVE PATIENCE

"The I.F.I. short "India of Tomorrow" was shown very recently in the city. The producers of this film clearly visualize India of tomorrow, which will be very much like the Western countries, so much progress it will make within such a short time. They tantalize the dumb teeming millions of this unfortunate country by parading various channels of progress and prosperity, shortly to be opened. The film is like a beautiful and glorious dream. But one question springs to my mind whether this dream will turn out true, would to God, it be so. To be visionary is not at all condemnable but it is strange to see visions of everything (in this country) but of the inalienable right of man—freedom that is not granted to us. It is detrimental to the cause of the down-trodden, poverty-stricken peoples' primary urge for freedom."

NAGPUR. **M. A. Karim.**

SEND ME RS. 2 MORE

"The Hindi Pictures usually reach here in their second or third year. Previously I was unable to know whether the films were really worth seeing. But a few months before I became a regular subscriber of "filmindia" and began to read your reviews. Now I find my opinions entirely coincide with yours. So an expense of two rupees a month makes me a gainer of about five to seven rupees. So, my dear Editor, I shower hundreds and hundreds of 'thanks' upon you."

Para has a good figure for the screen and it is used with purpose in "Rakhwalla", the next picture of Protima Das Gupta.

TRICHUR. **N. M. Kuruppath.**

IN THE "CITY" OF AN IMMORTAL GRAVE

"Agra has four cinema houses but excepting one, the Jaswant, none of the others observe punctuality of time in starting their shows. For them the time to start a show is when their halls become sufficiently crowded no matter whether the cinema goers have to wait an hour or more than their

advertised time to begin a show. Similarly, if their halls become sufficiently crowded they begin a show even earlier than the advertised time, and the cinema-goers who reach in time have the misfortune of missing some of the early reels of the picture. This is a nuisance which has become intolerable.'

AGRA. Kr. Rajendra Singh.

NOT ART BUT BUSINESS

"Is it not true that the Indian picture exhibitors are completely devoid of wisdom in so far as the art of selling tickets to the film-goers is concerned? In every Indian cinema house in Cawnpore the system adopted for the sale of tickets is really most unsatisfactory.

"It has been painfully observed that these cinemas indulge heavily in the practice of over-issuing the tickets. Generally, for the first few weeks, in order to serve their personal motives of making more profit, they allow entry of the people into the house more than what their standing arrangement for seating accommodation actually permits which not only causes a great deal of suffocation inside but renders one totally unable, due to the blockade of the passage, to make his way to and from the entrance. This sometimes leads to serious types of quarrels and disputes among the film-goers whose terrible outcry disturbs everyone and spoils all enjoyment. Will the authorities please explain as to who is really responsible for such evils?"

CAWNPORE. S. M. Pandey.

(Inform the police headquarters by a registered letter and let me know what they say or do.—The Editor)

SOME DRUM-BEATING

"Every other film that we hear of today is advertised as "An Epoch-making achievement" or else "A novel phenomenon in film annals." One often wonders how many epochs are made in one year. Also from the number of such phenomena one is led to believe that the Indian film industry is pursuing a gleaming, meteoric career and that all woes and wails against it have their source in an incorrigible pessimism.

Every opening is a 'gala opening' and every day 'a red letter day' And the picture, you are told, is full of throbs and thrills, roaring with rhythm, rosy with romance and radiant with stars. What an alliteration! What a flowery use of flambuoyant epithets! And with throbs and thrills in your heart you go to see the picture and (Ah the chimeras we imagine) find that it is all but 'rosy' and that 'radiant' is the last word for it. You hear of music that is stupendous, melodies that are scintillating and you murmur "What a butchery of beautiful words!"

NEW DELHI. Mohindra Singh.

I STAND WARNED

"It is indeed a pity that I have come across several persons who send letters in "Woes and Echoes" according to your views and some praise you, but you don't know what you are missing, because they praise you outwardly and in reality they abuse you. They say, 'Patel is a partial and destructive critic. He is a money-making man and is shortly going to be dismissed from "Filmindia!", and such other nonsense and what not! Isn't it stabbing in the back? They only praise you to get the prize and you too print them seeing your praise without guessing that they are fooling you, but you are not aware of the facts. I advise you Mr. Patel to beware of such rascals."

Suresh Kumar Nakul.

NEW DELHI.

Refresh Your Memory

The Indian film industry will improve only when film-goers pick and choose their entertainment. As long as fools keep on rushing for tickets, there is not the slightest chance of getting better pictures in future. The duty of every intelligent filmgoer is not only to stop seeing bad pictures himself, but also to stop others from doing so. For ready reference from month to month we shall be grading pictures as follows:—

***** (5*) Excellent, Don't miss. **** (4*) Very good. *** (3*) Quite good
** (2*) Tolerable. Entertaining in parts. * (1*) Rotten. Avoid.

Pictures reviewed in "filmindia" from January 1945.

A

(2*) **'Aina'** (Hindustani) (D.R.D.) March '45 issue—Social.—"presents the same old story—is a small money-maker."

B

(2*) **'Bari Baat'** (Hindustani) (Mazhar Art) Jan. '45 issue—Social.—"not at all a bad time-killer if you have nothing particular to do."

(1*) **'Bari Ma'** (Hindustani) (Prafulla) Sept. '45 issue Propaganda Social.—"year's most rotten show."

(1*) **'Bhagya Laxmi'** (Hindustani) (Laxmi) May '45 issue—Social.—"proves just so much trash."

(2*) **'Bhai Jan'** (Urdu) (United Films) Dec. '45 issue—Social—"presents the usual sob-stuff".

(2*) **'Bhartruhari'** (Hindustani) (Navin) Aug. '45 issue—Mythological.—"nothing much."

(2*) **'Bondita'** (Bengali) (New Talkies) July '45 issue—Social.—"sob-stuff pure and simple."

(1*) **'Burma Rani'** (Tamil) (Modern Theatres) May '45 issue—propaganda social.—"a crude war thriller."

C

(2*) **'Caravan'** (Hindustani) (Ranjit) May '45 issue—gipsy social—"interesting story indifferently handled."

(2*) **'Chal Chal Re Navjawan'** (Hindustani) Filmistan) Jan. '45 issue—Social..—"is not worth seeing twice."

(2*) **'Chand'** (Hindustani) (Prabhat) Feb. '45 issue—Propaganda Social.—"a light entertainment."

(3*) **'Chandragupta'** (Hindi) (Jayant Desai) April '45 issue—Historical.—"Historically incorrect but entertaining."

(3*) **'Chhamia'** (Hindustani) (Protima Dasgupta) Oct. '45 issue—Social.—"presents sensible entertainment."

(1*) **'Chand Tara'** (Hindustani) (Asiatic) Dec. '45 issue—Social "a stupid time-killer without even a single moment of intelligent relief."

D

(1*) **'Dotana'** (Bengali) (Eureka) June '45 issue—Social.—"just rotten and disgusting."

(2*) **'Dui Purush'** (Bengali) (New Theatres) Nov. '45 issue—Social.—"rattles down N. T. Standard—there are spots where the picture proves slightly entertaining."

G

(1*) **'Gaali'** (Hindustani) (N. R. Desai Productions) March '45 issue—Social.—"presents disappointing entertainment."

(3*) **'Geet'** (Hindustani) (Kardar) Sept. '45 issue—Social.—"a picture worth seeing."

H

(4*) **'Hamrahi'** (Hindustani) (New Theatres) Oct. 45 issue.—Social.—"a picture which is worth going a long way to see."

(1*) **'Hospital'** (Hindustani) (M. P. Productions) April '45 issue—Social.—"presents stupid and boring stuff."

(2*) **'Humayun'** (Urdu) (Mehboob) July '45 issue—Historical.—"Sadly fails to entertain."

I

(2*) **'Ismat'** (Urdu) (Fazli Bros.) April '45 issue—Social—"presents common uninteresting plot."

J

(2*) **'Jwar Bhata'** (Hindustani) (Bombay Talkies) Jan. '45 issue—Social.—"nothing outstanding—yet it is not a bad time-killer."

K

(1*) **'Kiran'** (Hindustani) (Ramnik) July '45 issue—Social.—"just a rotten picture."

(2*) **'Krishnarjun Yuddha'** (Hindi) (Murari) Sept. '45 issue—Mythological.—"a boring story."

L

(1*) **"Lakharani"** (Hindustani) (Prabhat) Dec. '45 issue—costume fantasy—"a picture too rotten for words.'

(2*) **'Lalkar'** (Hindustani) (Jayant Desai) Feb. '45 issue—Social.—"not a bad time-killer if you are not looking for anything intellectual in it."

(2*) **'Lal Haveli'** (Hindustani) (Bombay Cinetone) Feb. '45 issue—Social.—"continues to entertain throughout its length."

(1*) **'Lady Doctor'** (Hindustani) (Venus) June '45 issue—Social.—"should be considered an all round flop."

(2*) **'Leila Majnu'** (Urdu) (Hindi) June '45 issue—folklore.—"proves slightly boring."

M

(1*) **'Maha Maya'** (Tamil) (Jupiter) March '45—issue—Mythological.—"moderate stuff without much entertainment."

(2*) **'Miss Devi'** (Hindustani) (Laxmi) Oct. '45 issue—Propaganda Social.—"a pretty cheap production."

(2*) **'My Sister'** (Hindustani) (New Theatres) March '45 issue—Social.—"a common story clumsily done—expected to run well because of its orthodox theme."

(1*) **"Mumtaz Mahal"**—(Urdu) (Ranjit) Dec. '45 issue—Historical—"a disgusting distortion of history."

(2*) **'Mun-ki-Jeet'** (Hindustani) (Shalimar) Nov. '45 issue—Social.—"though travels a bit leisurely before interval, it gathers some tempo and drama after the interval."

(1*) **'Maharathi Karna'** (Hindustani) (Prabhakar) Nov. '45 issue—Mythological.—"a ludicrous portrayal of Mahabharat."

N

(2*) **'Nala Damayanti'** (Hindi) (Janak) July '45 issue—Mythological.—"a killing time-killer."

P

(1*) **'Pannadai'** (Hindi) (Pradeep) May '45 issue—Historical.—"Proves a heart-rending flop."

(3*) **'Panna'** (Hindustani) (Navyug) Aug. '45 issue—Propaganda Social.—"a good time-killer."

(1*) **Path Bendhey Dilo'** (Bengali) (De-Luxe) July '45 issue—Social.—"a picture better avoided than seen."

(3*) **'Phool'** (Urdu) (Famous) June '45 issue—Social.—"a good picture if you do not mind a bit of morbid entertainment."

(1*) **"Paduka Pattabhishekam"** (Tamil) (Gemini) & Rajarajeshwari) April '45 issue—Mythological.—"proves utterly disappointing."

(1*) **'Piya Milan'** (Hindustani) (Wadia Movietone) Nov. '45 issue—Social.—"all round rotten and boring show."

S

(1*) **'Sawan'** (Hindustani) (Sanjiwan Art) June '45 issue—Social.—"waste of celluloid."

(1*) **'Seetha Rama Jananam'** (Telugu) (Prathibha Pictures). July '45 issue—Mythological.—"all that it can do is to create some disgusting boredom."

(5*) **'Shakuntala'** (Stage) (Hindustani) (Prithvi Theatres) April '45 issue—Mythological.—"an excellent production."

(1*) **"Shirin Farhad'** (Urdu) (Pancholi) June '45 issue—Folklore.—"intensely boring picture."

(1*) **'Sri Valli'** (Tamil) (Saraswati) July '45 issue—Mythological.—"a stupid and boring affair."

(1*) **"Subah Sham"** (Urdu) (Indrapuri Studio) Dec. '45 issue—Social—"a dead picture. It has neither life nor movement."

T

(2*) **'Tahsildar'** (Telugu) (Jagadish Films) May '45 issue—Social "a good time-killer."

(1*) **'Taramati'** (Hindustani) (Ramnik) Nov. '45 issue—Mythological.—"fails to move—is one long sequence of boredom."

U

(1*) **'Uspar'** (Hindustani) (Sun Art) May '45 issue—social.—"becomes a spineless stuff."

V

(3*) **'Vikramaditya'** (Hindi) (Prakash) Aug. '45 issue—Historical.—"becomes an entertaining picture."

(1*) **'Vish Kanya'** (Hindustani) (Ranjit) March '45 issue—Folklore.—"a motion picture poison one would not like to swallow."

(2*) **'Village Girl'** (Hindustani) (Ramnik) Nov. '45 issue—Social.—"a pleasant picture to see—story misses emotional target."

Y

(2*) **'Yateem'** (Hindustani) (Central Studios) July '45 issue—Social.—"makes good impression."

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G. JAGIRDAR
Producer:
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☆

REGD. No. B

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